DOCUMENT RESUME

ED 241 194 RC 014 507

AUTHOR	Dysart, Brent, Comp.
TITLE	Interpretation Seminar Proceedings (Irondale, Ontario, Canada, September 21-23, 1983).
INSTITUTION	Council of Outdoor Educators of Ontario.
PUB DATE	Oct 83
NOTE	44p.
PUB TYPE	Collected Works - Conference Proceedings (021)
EDRS PRICE	MF01/PC02 Plus Postage.
DESCRIPTORS	Conservation (Environment); Conservation Education; Cultural Background; *Environmental Education; Experiential Learning; Foreign Countries; *History Instruction; Outdoor Education; Personnel Selection; Program Design; *Program Development; *Program Evaluation; *Urban Studies
IDENTIFIERS	Hands on Experience; Historic Sites; *Interpretation (Environmental); *Natural History; Ontario

ABSTRACT

The proceedings contain the text of the major presentations to the interpretation seminar, held September 21-23, 1983 at Bark Lake, Irondale, Ontario, and attended by 66 participants. The proceedings contain the keynote address, which defined interpretation for the participants, and 11 other presentations dealing with planning and evaluating interpretation programs (including videotaped critiques and planning first hand experiences), interpretation in the natural setting (such as Wye Marsh), interpretation in the urban setting (such as Toronto), and interpretation in the historical setting (such as Black Creek Pioneer Village and Sainte Marie Among the Hurons and on past and present travel routes in southern Ontario). The proceedings list names and addresses of participants and workshop leaders. (SB)

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Proceedings

Interpretation Seminar

Compiled & Edited
Brent Dysart
Waterloo, Ontario
October 1983

Ontario Camp Leadership Centre

Bark Lake, Irondale, Ontario
September 21, 22, 23, 1983

RC 014507

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Introduction

The papers submitted, and presented in this book reflect the calibre of workshop leader and the depth to which the topic of Interpretation was investigated.

The scope of the topic is broad and in the three days at the Ontario Camp Leadership Centre, Irondale Ontario, the Council of Outdoor Educators of Ontario (COEO) attempted to reach the subjects limits. The natural, urban and historic settings provided the environs and the leaders shared their philosophy and practices within their professional context. COEO is indebted to those leaders for their generous contribution.

To successfully coordinate and operate a conference of this magnitude many people have worked hard behind the scenes. The Committee is most grateful for the contribution of the following: COEO Advisory Board Rod Ferguson, Jan Stewart, Hugh McPherson, Joan Millard, Peter Herlihy, Shel Lowe, Barrie Martin, Dianne McLimont, Judy Simpson, Cathy Beach, John Aikman, Dorothy Walter, Ministry of Tourism and Recreation Conference Assistance, David Botts, Lynn McGuire, Marnie Olson, Shelley Watson, Interpretation Canada Ontario Section Judy Gilchrist.

We also wish to recognize our employers the East York Board of Education and the Waterloo County Separate School Board.

Finally Gee Windsor, typist, and Don Froome, M & T Insta Print, Kitchener, the printer of the Proceedings.

It was a total joint effort, for which we are proud and pleased to have had the opportunity to work.

Brent Dysart
Waterloo, Ontario

Phyllis Hill
Stouffville, Ontario

Program Highlights

PROGRAM HIGHLIGHTS

September 21

KEYNOTE ADDRESS What is Interpretation?

Dr. John Hanna

September 22

Morning: Planning and Developing Interpretation Programs

Roz Barden — John Hanna
John Dowson — Allan Watson

Afternoon: Interpretation in the Natural Setting

Pam Hickman — Eva Kaiser
Bruce Hood — Allan Watson

Evening: Photography in Interpretation and Communication

Len Cobb - Kodak Canada Limited, Toronto

Living History - Canoe Trip Quebec City to Midland

Ste. Marie Staff Chris Bagley

September 23

Morning: Interpretation in the Urban Setting

Chuck Hopkins and Toronto Urban Studies Centre Staff

Afternoon: Interpretation in the Historic Setting

Shirley Allen — Norm Frost
Sharon Armstrong

WHAT IS INTERPRETATION

JOHN HANNA

Based on the premise that it is better to discuss a question without settling it than to settle it without discussion, I will refrain from the traditional pattern of citing Freeman Tilden's oft quoted definition of interpretation (INTERPRETING OUR HERITAGE, Chapel Hill: Univ. of N. Carolina Press, 1957). That can be yours to discover through your own research. Instead, I want to facilitate a discovery process through this article. I want to help you through a brief investigation of that interactive threesome that makes up interpretation -- you, the audience, and our natural and cultural heritage. Once you understand each individual element of the threesome and the nature of the interaction between this threesome, you'll have your own definition of interpretation. That's really what this article is all about.

You see the world uniquely. As if that doesn't make things complicated enough, your unique world view is constantly changing. Hang on! This is on top of a world based on a principle of change. Can something called interpretation exist in this changeable contaxt? With some principles to guide how our interactive threesome will come together effective interpretation is likely to result. First, let's talk about you.

YOU

The administrators who hired you to teach, or in this case to interpret, made certain assumptions about you. One of the most important of those assumptions is that you will have a deep respect of those you teach. This high regard for your audience carries with it certain implications. I like the way Bill Lewis summarizes these expectations in his book INTERPRETING FOR PARK VISITORS (Philadelphia: Acorn Press, 1980):

> All park visitors are entitled to your help without discrimination or distinction as to race, color, creed; whether they are famous or humble, young or old, athletic or handicapped, male or female, thoughtful or thoughtless.
>
> Even when you're tired and people seem demanding and exasperating, you'll be cheerful, patient, courteous.
>
> You care about your appearance whether you're in uniform of costume. Neatness and cleanliness are important criteria here. It would be unfortunate if the visitor's attention is drawn more to the way you smell than to what you're talking about.
>
> You realize the important of courtesy. This is especially important when handling controversial matters such as the energy crisis. Park visitors should not be "put down" when they ask what seems to you to be stupid questions. Starting and ending an event on time is one tangible way of showing courtesy as it indicates a respect of another's time.
>
> It will be important for you to be available, approachable, sharing, and patient. You'll need to reach out to people, to start the communicative process.

These are only a few of the implications in your hiring as an interpreter. Paul Risk, in INTERPRETING THE ENVIRONMENT (Toronto: Wiley, 1982), cites "sparkle" in his description of the interpreter and describes it as enthusiasm, sense of humor, perspective, articulateness, self-confidence, warmth, poise, credibility, pleasant appearance, and demeanor. And, on top of all this we add humility. With that we're ready to look at your audience.

THE AUDIENCE

You don't teach outdoor education. You teach people. This part of your threesome is just as changeable as you are and in many other ways it's also probably a lot like you. Depending on the mood that strikes them, they're in your audience for a variety of reasons: to be educated, to be entertained; and/or to socialize. One important factor you should remember in dealing with your audience is that they are in a leisure environment. Your audience is there because they perceive that it will be a satisfying experience. If you accept that this satisfying experience should also be educational, then it's important to look at some basic learning principles.

New learning is built on old understanding.

Each individual learns in different ways.

People learn that which is of value to them.

Discovery learning is more satisfying for most people.

A combination of first-hand experience and discovery can be even more satisfying.

Safety and security needs should be met before learning takes place.

Structuring helps to focus learning.

Now that we've reviewed some of your characteristics and those of your audience, let's look at the natural and cultural heritage around which your environmental ethics are formed.

NATURAL AND CULTURAL HERITAGE

Our parks, forest preserves, cultural heritage sites, conservation areas, MNR lands, and other interpretive resources have been set aside for a wide variety of unique reasons. These reasons are important to know and understand. And, it's becoming increasingly important to understand the principles behind the management of these resources.

Issues such as acid rain, controlled burning, and designation of wilderness parks require an enlightened citizenry that can verbalize the costs and benefits of the various alternatives and influence their political representatives to make decisions that will perpetuate our natural and cultural heritage. Your interpretive settings provide ideal opportunities to present these issues in a firsthand manner.

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Even more basic is the "natural" scientific and cultural learning that can take place in the real world of our interpretive resources. You have the phenomena right at hand from which our natural laws are made and our culture evolved. Now, you can get the threesome together and explore the interactive element. We'll call the interaction principles of interpretation.

PRINCIPLES OF INTERPRETATION

The interpreter is the catalyst through which interpretation takes place. These principles might guide you to more effectively bring your audience into a closer and more environmentally sound contact with their natural and cultural heritage. These principles are not intended to be all inclusive. They are to provoke your thinking about ways you can become an even more effective interpreter. They are also to lead you closer to developing your own personal definition of interpretation.

INTERPRETATION SHOULD BRING THE AUDIENCE AND RESOURCE TOGETHER. Interpretation should occur in the presence of the resource and should relate that resource to members of the audience.

INTERPRETATION SHOULD ADDRESS THE WHOLE STORY. Interpretation should relate objects and ideas being addressed to larger concepts as well as the personal lives of your audience.

INTERPRETATION SHOULD PROVIDE POSITIVE EXPERIENCES. Enjoyment, accomplishment of activities, and learning can all be positive experiences through interpretation. Your audience is normally with you by choice.

INTERPRETATION SHOULD HAVE IDENTIFIED OUTCOMES. If interpretation is worth doing, you should know why you're doing it.

INTERPRETATION SHOULD COME THROUGH DISCOVERY. As an interpreter, you will relate, provoke, reveal. But allow your audience the joy of discovery.

A STORY

I hope you will pardon an incident from my earlier life south of the border. A number of years ago I was evaluating a young interpreter on his tour of the Lincoln Memorial in Washington D.C. His audience was gathered near the foot of that massive seated figure of Lincoln as he related some of Lincoln's accomplishments. As the interpreter spoke of the economic issues arising from slavery fueling civil strife, an elderly black man walked to the base of the statue. Our interpreter noticed and stopped speaking as the man knelt and prayed. I felt like I suddenly understood a lot of things better. Only one of them was interpretation.

DEFINITIONS OF INTERPRETATION

Enos Mills -- Interpretation is discussing facts so that they appeal to the imagination and to reason, giving flesh and blood to cold facts, making life stories of inanimate objects; it deals with principles rather than isolated information; gives biographies rather than classifications.

Freeman Tilden -- Interpretation is an educational activity which aims to reveal meaning and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.

Bill Brown -- Environmental interpretation is that body of communications, devices, and facilities that conveys environmental knowledge, stimulates discourse on environmental problems, and results in environmental reform.

Yorke Edwards -- Interpretation is an information service ... a guiding service ... an educational service ... an entertainment service ... a propaganda service ... an inspirational service.

John Hanna -- Interpretation is a process of sharing that affects revelation of natural and cultural systems and provides the basis for positive modification of one's relationships with those systems.

Interpretation Canada -- Interpretation is any communication process designed to reveal meanings and relationships to the public through first hand involvement with an object, artifact, landscape, or site.

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PLANNING AND EVALUATING INTERPRETIVE PROGRAMS

ROZ BARDEN

Program Planning

For the purposes of this workship, an "interpretive programme" is defined as an individual event, such as a conducted hike, an audio-visual presentation or an environmental study session, in which a message is transfered between an interpreter and his/her audience. Such a programme is a minute part of the overall interpretive direction for a particular interpretive site (i.e. outdoor education centre, park, historic site, etc.).

Each individaul programme, however, must fulfill some aspect of the goals and objectives of that site. So, before you start any kind of interpretive programme planning, be sure that you are familiar with these.

An Interpretive Planning Worksheet is a valuable tool. It not only provides a basis for planning a new interpretive programme, but also, a handy reference when evaluating the programme afterwards or when improving it for further presentations. How many interesting and informative interpretive programmes have been lost because the programme went undocumented and the interpreter moved on to another site?

To plan for an interpretive programme, you need to ask yourself seven basic questions:

1. Why?
2. What?
3. To Whom?
4. How?
5. Who?
6. When? Where?
7. What if?

Let's look at these questions in some detail.

1. Why?

First of all, ask youself whether a programme is necessary? Could the message be better given through some other medium such as a display or a publication? If you are convinced that a programme is the answer, outline why you are giving it. Do you wish to change your audience's attitude towards a particular subject? Do you want to inform them or arouse their interest? How will your programme contribute to the overall interpretive programme of your site? Review the goals and objectives if you're not sure.

2. What?

This is the message you wish to transmit to the receiver. Even if you are familiar with the topic, it's a good idea to review some research material. It may refresh your memory or give you a new perspective on the topic that you hadn't thought of before. Write down the main points and then put them in a logical order. Determine the theme for your programme and be sure that all the points you want to make reinforce that theme. Don't be side-tracked by interesting but irrelevant facts. Once you have the main body of your programme worked out, outline your introduction and your conclusion. Be sure that the introduction catches peoples interest. If you don't get their attention then, you'll find it very difficult to get your points across later. Your conclusion is just as important. It should draw together all of the points you made during the programme and reinforce your theme.

3. To Whom?

Know your audience! Although it is not possible to determine exactly the characteristics of your audience, you should at least give some thought to the subject before the programme. There may be certain details that you do know, such as age, interests, attitudes, etc. Other characteristics such as "families, urban, campers, general biological knowledge, etc." can be surmized from previous experience (yours or another person's) or from visitor surveys. Outline the key(s) to reaching the receiver. One of these, which should be a part of all interpretive programmes, is audience participation.

4. How?

Now that you know what you are going to say and to whom, how will you get the message across to the receiver? Try to be creative. However, here is a word of caution ... be sure that the technique isn't more interesting than the message. How will you involve your audience in the programme? Will they be asking and answering questions or will they actually be participating in an activity? Don't forget your theme. How do you plan to carry it throughout the programme?

5. Who?

Perhaps, you aren't the person who will be presenting the programme. In this section, name the interpreter(s) responsible for giving the programme and their duties.

6. When? Where?

Determine an appropriate date, time and location for the programme. Visitor statistics may be helpful in deciding on dates and times and the resources of your site will probably determine the ideal location. How will your audience know about the programme? In the case of a school group, it may be as simple as contacting the teacher by phone. For a general audience, advertising by mass media may be the answer or some strategically placed posters.

7. What if?

Murphy's Law is commonplace amongst interpretive programmes! Think of the alternatives ahead of time. Plan for mechanical failures, changing weather, illness, medical emergencies, bureaucratic monkey-wrenches, etc.

The Interpretive Planning Worksheet on the next couple of pages was developed initially by Parks Canada. Some additions and deletions have been made to the sheet. All material relevant to programme evaluation is now included in the Programme Evaluation Sheet which follows.

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INTERPRETIVE PLANNING WORKSHEET

Programme: _____

Interpreter: _____

WHY?

Is this programme necessary? If so, why are you giving it? Does it contribute to your overall programme? How? List the programme's objectives. Will your programme motivate and inform your receiver? How?

WHAT?

List the main points of the message you wish to get across to your receiver. Put them in an appropriate order. Note any further research on the topic that you must do. What is the theme of your programme? What do you wish to say in your introduction and your conclusion to the programme?

TO WHOM?

What are the characteristics of your audience (i.e. background, attitudes, interests, etc. relevant to this programme)? What is your "key" to reaching the receiver?

HOW?

What approach will your programme take? How will you carry the theme through the entire programme? How will you involve your audience?

WHO?

Who will be presenting the programme? Do they require any assistance (i.e. equipment operator, additional interpretive staff, etc.)?

WHEN? WHERE?

What date and time is appropriate for such a programme? What is a suitable location? How will the receiver know about the programme?

WHAT IF?

What alternatives do you have if the weather is unsuitable for the programme you planned, some mechanical equipment breaks down, etc.?

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Evaluating Interpretive Programmes

There are two aspects of every interpretive programme that require evaluation. the programme itself and the interpreter giving it. Critiquing a programme is not an easy thing to do, but it is essential if the quality of your interpretive programmes is to be maintained. The interpreter giving the programme should be encouraged to carry out a self-evaluation. The following checklist is designed to assist in doing this.

PROGRAMME EVALUATION SHEET

Programme: _____

Date: _____ Interpreter: _____

A. Programme Preparation

1. Was the programme well advertised?
2. Were the location, time and date appropriate?
3. Was the equipment properly set up and checked out?

B. Programme Introduction

1. Did the programme start where and when advertised?
2. Did the interpreter adequately introduce himself
3. Did the introduction to the programme outline what was to come and interest the receiver in the topic?

C. Programme Content

1. Was all of the information given during the programme reliable?
2. Was the degree of technicality of the program geared towards the level of the receiver?
3. Was the theme of the programme evident?
4. Was the programme content creative? Informative?
5. Was the receiver involved in the programme?

D. Programme Conclusion

1. Was the conclusion to the programme adequate? Did it emphasize the theme and pull together all the points made in the body of the programme?
2. Was the conclusion distinct? Did the audience know that the programme was over?
3. Was the receiver encouraged to attend further programmes and to discover more about the topic of the programme?

E. Programme Statistics

1. What was the maximum attendance of the programme?
2. Did the attendance increase or fall off at any particular point in the programme? Can this be attributed to a particular part of the programme delivery?
3. What were the characteristics of the audience?

F. Programme Recommendations

1. What changes in delivery could be made for future programmes?
2. What changes in programme content could be made for future programmes?

If you are critiquing another person's programme, keep in mind the following principles extracted from "The Fine Art of Interpretive Critiquing", a videotape training package produced by the U.S. National Park Service:

"1. Establish a supportive climate.
2. Reduce defensiveness.
3. Use small points to teach big principles.
4. Share personal feelings.
5. Be specific with compliments.
6. Use positive language.
7. Label the most important points.
8. Encourage involvement.
9. Find a satisfactory environment.
10. Encourage self-evaluation."

"Usually begin a critique by pointing out the things you liked about the presentation, and include a discussion of philosophy of the principles involved.

Remember that each person you're working with is unique. Try to discover each person's unique qualities to help that person maximize his/her potential. Discourage people from imitating other interpreters. Each of us has a unique style.

Remember that each interpreter is a different stage of the development of his/her communication skills, and go from there.

Point out those items in a presentation that need improvement and give specific suggestions on how to go about a program of improvement. This includes readings, exercises, projects. Try to suggest new ways of looking at whatever is being interpreted.

Avoid a critique that is laudatory only, because none of us is perfect and all can improve.

Try to be honest with your comments, to avoid flattery: in the long run it doesn't pay to give false impressions. We each need to be positively reinforced, so when you feel positive about something, remember to share it."

Here are some reference materials on the subject of planning and evaluating interpretive programmes that you might find useful.

Interpreting the Environment
Grant W. Sharpe
John Wiley and Sons, Inc., Toronto 1976

Evaluation of Interpretation and Extension Programs in the National Parks of Canada
James P. Foley
Parks Canada, Ottawa

Evaluation Techniques for Interpretation
J. Alan Wagar
U.S.D.A. Forest Service Research Paper PNW-211

A Personal Training Programme for Interpreters
National Recreation and Park Association
1601 North Kent Street
Arlington, Virginia 22204

Interpretive Skills for Environmental Communicators
Compiled by John W. Hanna
Department of Recreation and Parks
Texas A&M University, College Station, Texas 77843

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VIDEO CRITIQUE OF

OUTDOOR INTERPRETIVE ACTIVITIES

JOHN HANNA

Are you your own worst critic? Or, are you an ineffective critic of your interpretive staff? Video recording of the interpretive activities you direct can turn you into your own most positive and effective critic. Or, you can become an effective evaluator of your interpretive staff. The use of portable video recording equipment to capture your outdoor interpretive activities is a proven means of improving interpretive performance. Many interpreters who have been video recorded agree that video recording is the most effective and efficient route to improvement.

Video critique takes advantage of principles of self improvement more effectively than most other means of evaluation because of the visual record created of both the interpreter's presentation and the audience reactions. This gives the interpreter the opportunity to reflect on both his/her performance and the audience reaction. From those guided reactions (during an evaluation session), realistic measureable goals for improvement can be set and subsequent video critique and evaluation becomes a valuable reinforcement tool.

The remainder of this paper will give you some guidelines on video critique, a guide for self critique of interpretive activities, a checklist for using video recording equipment in the outdoors, and a description of two video training packages for interpretation.

GUIDELINES FOR VIDEO CRITIQUE

1. Meet with the interpreter prior to the interpretive activity to review their program theme, objectives, location where he/she will be working and any special items he/she would like you to observe. Explain to the interpreter how the video recording equipment operates and give them a brief lesson in its operation. Agree with the interpreter how the video recording of the activity will be introduced to the audience. Explain to the interpreter what will happen during the walk and any needed cooperation such as hooking up the lapel mike. Discuss the critique to follow the activity and attempt to put any apprehensions to rest.

2. At the beginning of the activity, explain to the audience that the video taping is being done for training purposes. Ask if any of the audience object to appearing on the tape. If they do, don't tape that activity. With the interpreter's permission invite any of the audience to sit in on the evaluation session to follow the activity.

3. Use regularly scheduled activities for video critique. It is artificial to expect interpreters to pretend they have an audience for video critique purposes. And, the presence of video recording equipment seems to have little effect on the interpreters and audience after the first few minutes of the activity.

4. Always show the interpreter the video recording and get his/her permission before showing the recording for any other purpose.

5. Perform the critique session as soon as possible after the walk. Use comfortable surroundings.

6. Begin the critique session with structuring. Explain that the two of you will view the tape, then discuss what both of you observed, and finally agree upon a program of improvement.

7. While viewing the tape make notes of the tape counter for any segments you would like to view later in the critique. This can be helpful to reinforce positive behavior or to support specific suggestions.

8. After the initial viewing of the tape, point out what you consider to be some of the strong points of the activity and discuss the principles involved. Remember, each interpreter is unique. Work to discover the qualities that make the interpreter unique and help him/her to maximize those qualities.

9. Attempt to get the interpreter to identify portions of the activity that need improvement. Then, jointly work out specific suggestions to speed improvement. This can include readings, exercises, projects, research, new ways of looking at the subject, and practice.

10. Remember, each interpreter is at a different stage of development in regards to communication skills. Go from there, and, try to identify where to go. The video recording can provide concrete examples of where communication skills can be improved. It can also show other examples of communication skills being properly applied.

11. Agree with the interpreter upon a specific assignment and a time when another video recording and critique will take place.

12. Avoid a critique that contains only praise or flattery. Don't create false impressions. None of us is perfect. However, remember that most of us also respond to positive reinforcement.

SELF CRITIQUE OF INTERPRETIVE ACTIVITIES

HOW DID YOU COMMUNICATE VERBALLY?

VOLUME	Were you loud enough to be heard? Was your volume appropriate for the size of the group? Did you vary tones to express feelings?
CLARIFY	Were your words pronounced clearly, without interference? Did you try to compete with other noises?
DIRECTION	Did you face your audience while speaking to them?
PACING	Was your speaking rate varied for emphasis and feeling? Was the amount of narrative varied per stop, topic, slide, etc. to provide change? Did you avoid speaking in a monotone?
FEELINGS	Were you positive toward your audience at all times by expressing warmth, interest and enthusiasm? Did you avoid sarcastic or mocking comments?

HOW DID YOU COMMUNICATE NON-VERBALLY?

BODY MOTIONS	Do you use body motions for emphasis such as pointing for direction and gesturing for explanation? Did you avoid distracting motions

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such as arms folded or hands in pockets, rocking or slouching? Do you guide the audience with moves such as walking briskly?

EXPRESSION — Are you using facial gestures as positive responses to your audience, such as nodding and smiling and facing them when listening?

EYE CONTACT — Are you making eye contact with members of the audience? Are you moving your eyes from person to person?

MODELING — Do you do what you want your audience to do such as bending down to look at something more closely?

GATHERING — Did you provide an opportunity for the audience to settle in before starting your presentation?

LISTENING — Were you attentive to visitors' comments, questions and replies by acknowledging the speaker with facial gestures? Do you wait for questions and responses to sink in? Do you sit quietly during the question-response?

POSITION — Did you locate yourself for visibility, and audibility by the visitor? Did you avoid blocking a view from the audience? Did you avoid separating the audience?

WHAT DID YOU SAY?

GATHERING — Did you use the pre-program time for analyzing your audience interests, capabilities and level of knowledge?

INTRODUCTION — Was your introduction used for structuring?

INTELLIGENCE — Did the audience understand the words you used? Did they understand your explanation of new vocabulary? Did you treat the participants as intelligent beings?

ACCURACY — Do you have any doubts about the statements you made?

TRANSITIONS — Were changes made from topic to topic, or stop to stop done smoothly by connecting the data?

DEVIATIONS — Did you permit spontaneous interpretation to take place by recognizing visitor interests and attentions?

QUESTIONING — Were questioning strategies successfully used to encourage participation and to lead the visitor to objectives?

RESPONDING — Were you receptive? Did you get others involved?

CONCLUSION — Did you summarize? Did you structure the visitor for your objective or "tell them what you told them?"

WHO DID YOU COMMUNICATE WITH?

NON-VERBAL — What id the audience's non-verbal behaviour tell you? Were they listening and responding? Were they comfortable or fidgeting, aware or day-dreaming, smiling or dazing, listening or chatting to a friend, looking at you or at everything else?

SUITABILITY — Was the topic presented of interest to the audience? Did they understand you? Were they interested in what you were talking about? Did you acknowledge the different social group types?

QUESTIONS — Were questions seeing information you should have covered? Did they reflect misunderstanding? Did they relate to the topic?

COMFORT — Was your audience physically comfortable?

CHECKLIST FOR VIDEO RECORDING OF OUTDOOR INTERPRETIVE ACTIVITIES

CAMERA TECHNIQUES

1. Plan your taping with the interpreter. Go over each planned activity location to determine the best location for the camera.
2. Make all pans and zooms very slowly and smoothly. Don't overuse the pan or zoom. The pan is good to get audience response. The zoom is good for getting facial expressions or observing small objects without getting in the participants' way Vary shooting angles and pan and zoom patterns.
3. Hold the camera steady. A tripod will help. A monopod works well in rough terrain.
4. Keep the lenses clean.
5. Avoid rough handling.
6. Do not aim the camera at the sun or bright lights. It will damage the pick-up tube.

AUDIO TECHNIQUES

1. Use lapel or necklace-type mikes. Some cordless models are available. Shooting in the outdoor setting allows camera mikes to pick up too much stray noise.
2. Separate microphones may mean hooking up the interpreter at each stop on the trail, but it will ensure good audio quality.

LIGHTING TECHNIQUES

1. Use natural lighting. Artificial light sources are distracting on public walks.
2. Get the interpreter to stand facing the sun whenever possible.
3. Avoid shooting into glare.
4. Adjust for variations in light level if required by your camera.
5. It is possible to video record eveing slide shows.

MISCELLANEOUS

1. Always carry spare cables, mikes and batteries.

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2. Keep equipment clean and moisture free.

3. Do not aim the camera at the sun.

4. Avoid extreme heat or cold.

5. Charge your batteries and spares the day before recording.

6. Clean recording heads and perform other periodic maintenance as recommended by the manufacturer.

VIDEO TRAINING PACKAGES FOR INTERPRETATION

Two excellent packages are available for interpreter training:

1. National Park Service Videotape Training Package on Critiquing and Evaluating Interpreters (four videotape segments designed to help supervisory personnel improve their skills as critiquers of interpreters and interpretive programs).

2. A Personal Training Program for Interpreters (five videotape segments and a workbook to help interpreters recognize ways they can help visitors discover for themselves, apply those skills to their own interpretive activity, and to evaluate their own interpretive performance).

For a current source of these training packages, contact:

Dave Dame or Roy Graybill
Office of Interpretation & Visitor Services
U.S. National Park Service
Interior Building
Washington, D.C. 20240
Phone: (202) 523-5270

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TEACHER RESOURCE KITS AND GOVERNMENT GRANTS

JOHN DAWSON

Since 1973 the Government of Ontario has operated a summer work experience program. This program, sponsored by the Ontario Youth Secretariat, offers students a wide variety of summer jobs in government Ministries and community organizations. These positions are designed to compliment the skills and interests of young people, to provide background experiences on which to base career decisions, and to provide valuable community services.

The Ministry of Education projects are operated in cooperation with local School Boards who propose to undertake a variety of programs of an educational nature that also provide a direct benefit to the Community. Boards of Education submit their proposals to their Regional Office of the Ministry where they are priorized according to the merit of the proposal and the funds available.

The Lambton County Board of Education has been actively involved in utilizing the Summer Experience Programs for several years to supplement the development of teacher resource kits. When submitting proposals, the local Board must provide a Project Liaison person who is to be available on an on-going basis for consultation with the students when necessary, and also provide the equipment and facilities necessary to conduct the activities. The only financial obligations are the employer's share of unemployment insurance and Canada Pension Plan benefits, and materials or supplies which exceed four percent of the total student salaries and benefits.

Overall, most of the projects completed under this program have been of extremely high quality and well received by the local teachers. One of the proposals from the Lambton County Board of Education for the Summer Experience '82 program involved the development of a multi-media resource kit for teachers utilizing two area Outdoor Education sites, namely Canatara Park and the Lambton United Church Centre. One university student and three secondary students were hired for ten weeks to provide activities which elementary school teachers could use in developing sensory awareness during out-of-classroom experiences.

The planning, gathering of resources and materials, and decisions regarding the format of the kit, what it contained and how it should be presented was determined by the students. Once into the project, they required very little supervision other than providing information relating to whom they might find more information on various topics.

The final kit contains four resource booklets for use at Canatara Park and one for the Lambton United Church Centre. Each of these booklets contains teacher resource information and questions for the students during an interpretive study program as well as many activities suitable for each area during follow-up environmental study. These environmental awareness activities include tree study, language activities, landfill site activities, cemetary study, wildflower and week study, stream and pond study, insect study, pollution study, soil study, succession study, arts and crafts, games and puzzles. Although most of these study activities are ot of their own design, the students have drawn together the existing activities suitable for each area, such that teachers have several ideas for futher development together in one resource booklet.

To supplement the written materials, the kit also includes slides, flash cards, laminated identification materials, maps and photographs for use before and after the actual site visit.

Each school in the system has received a copy of the kit. The costs of duplicating have been borne by the local Board. Overall, a small investment has produced a quality set of resource materials thanks to the Government Summer Experience Program.

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PLANNING FIRST HAND EXPERIENCES IN INTERPRETIVE PROGRAMS

ALLAN WATSON

Natural history interpretation has been defined by Interpretation Canada as:

> A communication process designed to reveal meanings and relationships of our natural heritage to the public through first-hand experiences with an object, artifact or site (Peart 1980).

This definition includes elements of the definition of interpretation put forward by Tilden (1967):

> An educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experiences, and by illustrative media, rather than simply comunicating factual information.

Other definitions, while varying in some ways from the above two, do stress some kind of first-hand experience. Yorke Edwards (1976) feels that the aspect of direct involvement (with nature) is what sets interpretation apart from being just simply information giving. From this we can see that any planning of interpretive programs must aim at including some direct involvement with a natural object, artifact or site. Is it through, the direct experience alone, or the direct experience and what that will do for the participant regarding their understanding of the components of that object, artifact or site which we should be planning for? Clearly there are different levels of direct involvement. Being buzzed be a yellow jacket wasp at a picnic is a first-hand experience with a natural object, and walking across a field as a short-cut home is being directly involved with a site, but does this result in an understanding of their meanings and relationships? There must be more to an interpretive program than the offering of an opportunity for direct experience. Referring again to Interpretation Canada's and Tilden's definitions, one sees that both speak of revealing the meanings and relationships of nature through the use of first-hand experience. In other words, direct involvement is not enough to separate interpretation from information giving: the experiences must be designed so that they lead the participant to a revelation of the meanings and relationships of the environment. By example, planning a program that has people walking through a woodlot will not necessarily be an interpretive experience, unless the planning that has gone into this walk has been such as to lead to a greater understanding of the woodlot. Another anecdotal, "non-scientific" example is that of a school bus driver, who after delivering grade nine students near to a river sampling site, followed the class and watched the students wading, sampling, discovering measuring, and yes, giggling, screaming and oooh-yukking their way about the river. When the group returned to the bus to be driven to a pond sampling site, I had the opportunity to ask the driver if he wished he'd brough his boots so that he could have joined in. "No", was his reply, justified with "I did all that in grade eight!" So, this person had, in the past, been directly involved with a site, but I'm certain, from further conversation, had none of its meanings and relationships revealed by the experience. Thus, I contend, that it is not enough to plan to include first-hand experiences for the participants of an interpretive program: the experiences must be planned in such a way that they indeed lead to the participants gaining some insight, understanding and appreciation of the environment. Why is this necessary? Without it, the program is not by definition, interpretation and more importantly with it, with an appreciation for and understanding of the meanings and relationships of the natural environment, people should become more concerned about its conservation. It is the conservation of nature, which has to be one of the prime objectives of interpretation and this must be utmost in any planning of interpretive programs.

How does one plan an interpretive program where the incorporation of direct involvement will meet these objectives? Within any outdoor experience must be the opportunity for the participant to gain knowledge of and a comprehension about the components of the ecosystem in order that they will be able to, either then or later apply the principles of a particular ecosystem to new situations. The activity must provide for analysis of the organization of the environment through interpretation of various components and their interrelationships. As interpretors we should be equipping the participant to raise questions about what he or she is seeing and from that synthesize a new way or method of looking at the environment and their role within it. Finally, we should be interpreting to the participant so that they have the chance to evaluate what they have experienced, and the interpretive process through which we have lead them. At this point it will be they who stand back with a new perspective resulting from the interpretative program(s), and judge whether or not it is important enough to conserve. Planning within a framework of knowledge, comprehension, application, analysis, synthesis and evaluation will help the public to critcally experience objects, artifacts or sites.

For public programs it may be unrealistic to assume that all of these steps will take place during one program. However, interpretation is a communication process and as such has an element of time involved. Two principles of communication in an interpretive setting are that one can't always expect to "reach" a participant during the first contact and that people in new or different settings tend not to be accepting of new ideas. Of course, this doesn't mean we shouldn't try! Participants of interpretive programs are diverse in background and expertise and present a continuum of experience in attending programs: both yours and others. Thus, if the out-of-doors experience is planned to include the above aspects of knowledge, comprehension, application, analysis, synthesis and evaluation and therefore better equip the participant to understand the meanings and relationships, you will reach some of them at every level all the time. With school groups the chance to meet all of these levels in an interpretive program can be better since the individuals can be prepared prior to the interpretive activity and there is a greater opportunity for important follow-up, especially in the areas of analysis, synthesis and evaluation.

I want to emphasize here that what follows is a discussion of a framework on which to place elements of an interpretive program. This framework can be employed for a single program or for a series of programs. The actual interpretive activities which take place within the framework are under the heading of interpretive techniques and are the subject of another workshop.

The framework, which I have listed earlier, employs a taxonomy of thinking processes developed by Bloom (1956) and is very helpful in developing the interpretive basis of programs or activities. Table 1 lists and describes the major categories and illustrates how an interpretor can use them. While the table implies a linear relationship, it is

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useful to think of it as being cyclic with the highest level, evaluation, leading to the search for an acquisition of new information that becomes knowledge and is carried around the cycle once more. An expansion of this into a 3-D concept would be that of a spiral that screws deeper into the area being explored. Figure 1 shows a useful cyclic model. The cyclic representation also stresses the importance of all levels (sections) of the taxonomy and emphasizes the movement from one section to another. Obviously, one can't synthesize or evaluate information one doesn't understand and the participant should be exposed to all sections of the taxonomy during the interpretive (first-hand) activity.

What will follow during to-day's workshop is an outline of an interpretive program for grade nine students, which deals with bird-habitat interrelationships, and how it was planned using Bloom's taxonomy. Figure 2 outlines some questions that have been developed to be used both during the field work (first-hand experience) and during the follow-up.

In summary, while the direct involvement of a participant with a natural object, artifact or site is what separates interpretation from simply being the giving out of information, the planning of the first-hand experience must be carried out in such a way as to ensure that the meanings and relationships of nature are revealed Unfortunately, during many interpretive programs, concern with the identification of components within the ecosystem is often the overriding interpretive activity. This is not enough; names are soon forgotten, and aspects of the interrelationships of the components both amongst themselves and with the participant are not introduced. How often has the question "What is this", been answered by the well-meaning interpretor with only the name? As we have seen from Bloom's taxonomy, knowledge (i.e., the object's name) is only one of a series of steps that interpretors can take participants through. Information must be given so that the object, artifact or site being experienced is put into an environmental context which reveals its meanings and relationships. By using all levels of Bloom's taxonomy: knowledge, comprehension application, analysis, synthesis and evaluation, in the planning of interpretive programs, we will come closer to achieving this end.

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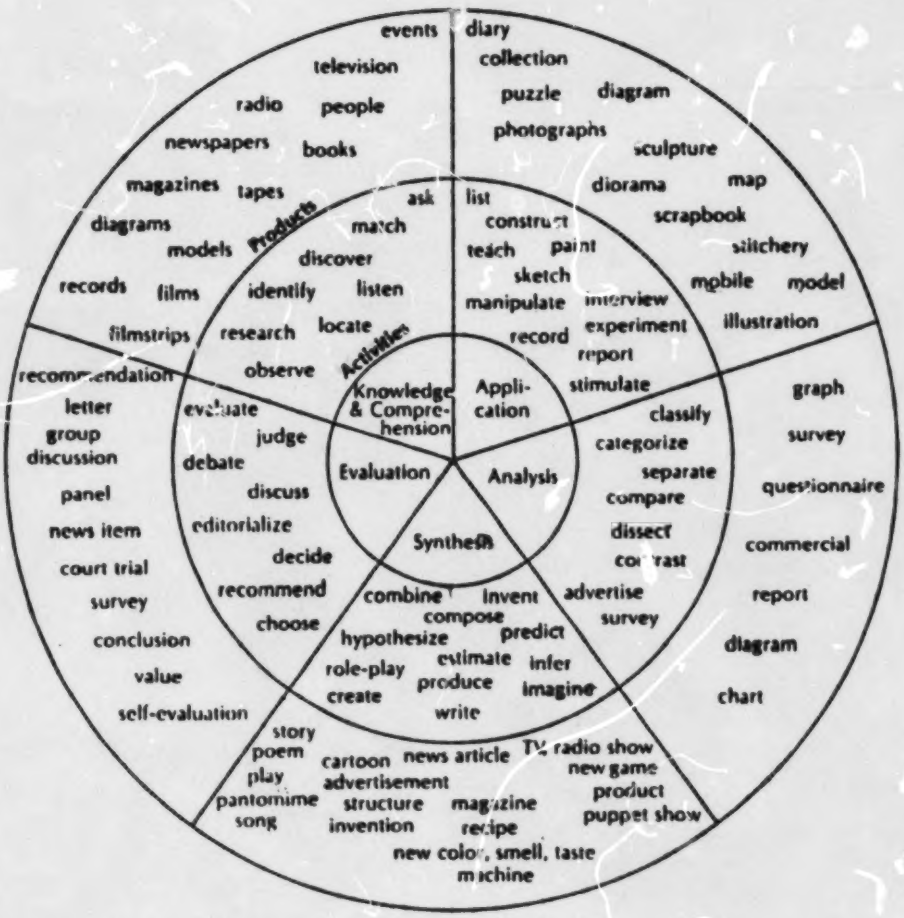
TABLE 1. TAXONOMY BREAKDOWN

Area of Taxonomy	Definition	What Teacher Does	What Student Does	Process Verbs	
Knowledge	Recall or recognition of specific information	Directs Tells Shows Examines	Responds Absorbs Remembers Recognizes	define repeat list name label	memorize record recall relate
Comprehension	Understanding of information given	Demonstrates Listens Questions Compares Contrasts Examines	Explains Translates Demonstrates Interprets	restate describe explain identify report tell	discuss recognize express locate review
Application	Using methods, concepts, principles, and theories in new situations	Shows Facilitates Observes Criticizes	Solves problems Demonstrates use of knowledge Constructs	translate apply employ use practice shop	interpret demonstrate dramatize illustrate operate schedule
Analysis	Breaking information down into its constituent elements	Probes Guides Observes Acts as a resource	Discusses Uncovers Lists Dissects	distinguish calculate test contract criticize debate question solve analyze	appraise differentiate experiment compare diagram inspect inventory relate examine
Synthesis	Putting together constituent elements or parts to form a whole requiring original, creative thinking	Reflects Extends Analyzes Evaluates	Discusses Generalizes Relates Compares Contrasts Abstracts	compose propose formulate assemble construct set up manage	plan design arrange collect create organize prepare
Evaluation	Judging the values of ideas, materials, and methods by developing and applying standards and criteria	Clarifies Accepts Harmonizes Guides	Judges Disputes Develops criteria	judge evaluate compare score choose estimate predict	appraise rate value select assess measure

From B. Clark, 1979.

Fig. 1. TAXONOMY CIRCLE



From B. Clark, 1979.

Fig. 2. USING BLOOM'S TAXONOMY TO PLAN THE FIRST-HAND EXPERIENCE FOR A BIRD/HABITAT STUDY.

KNOWLEDGE
EXAMINE DIFFERENT KINDS OF BIRDS.

COMPREHENSION
LIST THOSE BIRDS FOUND IN MORE THAN ONE HABITAT AND GRAPH

KNOWLEDGE
DESCRIBE A TYPICAL WARBLER, THRUSH OR DUCK

APPLICATION
HOW DOES A RED-WINGED BLACKBIRD DEFEND ITS TERRITORY?

APPLICATION
WHAT DOES A HABITAT PROVIDE FOR A BIRD?

COMPREHENSION
WHAT IS A BIRD SONG? WHY DO BIRDS SING?

ANALYSIS
WHAT IS THE RELATIONSHIP BETWEEN THE MOST NUMEROUS BIRD SPECIES AND (i) no. of HABITATS USED (ii) SIZE OF HABITAT (iii) SIZE OF BIRD (iv) BEHAVIOUR OF THE BIRD?

EVALUATION
WHICH FIELD GUIDE IS THE BEST ONE FOR BIRD IDENTIFICATION AND SAY WHY

SYNTHESIS
WHAT QUESTIONS HAS YOUR FIELD WORK RAISED ABOUT BIRDS OR OTHER ANIMALS AND THEIR HABITATS? OUTLINE A STUDY WHICH WOULD HELP YOU ANSWER THEM.

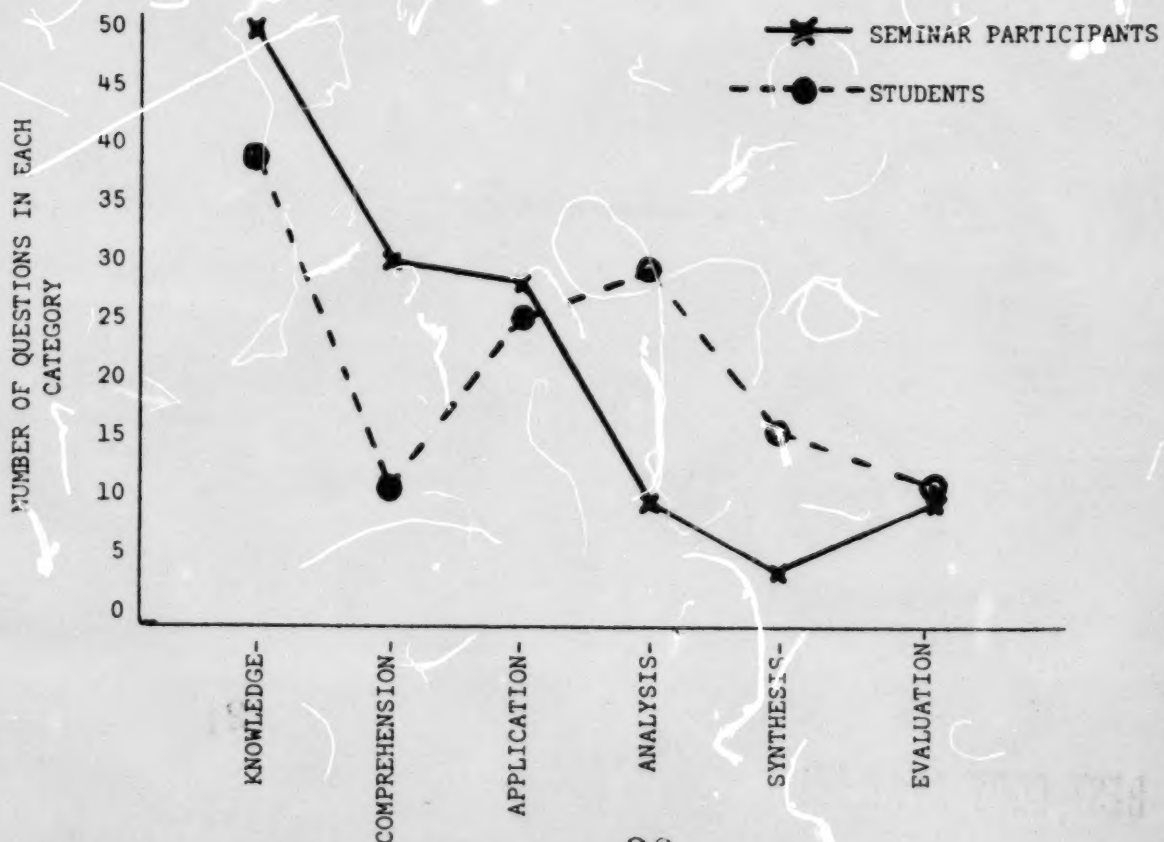
EVALUATION
IS THE HABITAT CLASSIFICATION THAT YOU DESIGNED BETTER THAN THE ONE YOU USED?

EVALUATION
YOU ARE A CONSULTING BIOLOGIST:
A DEVELOPER WANTS TO DRAIN THE SWAMP AND PLACE A 100 acre. HOUSING DEVELOPMENT WITHIN YOUR STUDY AREA. OUTLINE YOUR REPORT REGARDING THE ENVIRONMENTAL IMPACT OF THE PROPOSED PROJECT AND YOUR RECOMMENDATIONS.

SYNTHESIS
YOU HAVE BEEN CLASSIFYING HABITATS WITH RESPECT TO PLANT SPECIES. WHAT OTHER WAYS ARE THERE TO CLASSIFY HABITATS?

TABLE 2: DISTRIBUTION OF QUESTIONS WITHIN BLOOM'S TAXONOMY ASKED BY 29 PARTICIPANTS OF THE SEMINAR, PLANNING FIRST-HAND EXPERIENCE IN INTERPRETIVE PROGRAMS, SEPTEMBER 22, 1983. EACH PARTICIPANT WAS ASKED TO WRITE DOWN FIVE QUESTIONS WHICH COULD BE ASKED ABOUT A PLASTIC BAG-LINED METAL GARBAGE CONTAINER. SEMINAR RESULTS ARE COMPARED WITH 3rd. & 4th. YEAR UNIVERSITY STUDENTS WITH THE SAME INSTRUCTIONS.

	NUMBER OF QUESTIONS IN EACH CATEGORY	
TAXONOMY CATEGORY	SEMINAR PARTICIPANTS-SEPT. '83	3rd. & 4th. YEAR UNIVERSITY STUDENTS '83
1. KNOWLEDGE	48	37.5
2. COMPRENHENSION	29	10
3. APPLICATION	28	25
4. ANALYSIS	9	27.5
5. SYNTHESIS	3	15
6. EVALUATION	8	10



SPLENDOR IN THE GRASS

BRUCE HOOD

Opportunities for natural history interpretation exist almost anywhere people gather in a natural setting for leisure.

Organizations with well established natural history interpretive programs include national parks, provincial parks, conservation authorities and Canadian Wildlife Service centres.

Many agencies could benefit from increased interpretive efforts. These include wildlife management agencies, forest management agencies, the forest and mining industries.

Goals of Natural History Interpretation

1. To assist the visitor in developing a keener awareness, appreciation and understanding of the area they are visiting and to enhance the enjoyment of their stay.

2. To accomplish management goals by encouraging thoughtful use of the area by reinforcing the idea that the site is a special place.

3. To promote public understanding and acceptance of an agency's goals and objectives.

Natural History Interpretation Subject Areas

Lithosphere - geology
- soils
- geomorphology, topography

Hydrosphere - lakes
- rivers

Atmosphere - climate, microclimate
- astronomy

Biosphere - flora
- fauna

Natural history interpretation often touches on the subject of man's relationships with the above.

Planning the Natural History Interpretive Program

1. Determine objectives of agency

2. Take inventory of site resources.

3. Analyse data.

4. Develop program alternatives, select media, review objectives.

5. Develop plan.

6. Implement plan.

7. Evaluate and revise plan.

* The process is the same when dealing with any interpretive project or media.

The interpretive program should be an integral part of the planning and development of a site, not an add on service after the site is finished.

Planning Considerations

1. Convenience and comfort for visitors and staff also safety and compatible use of the resource.

2. Location for services and maintenance.

3. Variety but unity in presentation and sensitive but imaginative treatment of the subject.

4. Flexibility to allow modification i.e. new themes, programs and techniques as well as visitor input.

5. Minimize damage to the resource. Damage should be estimated before hand and weighed against the value of the experience.

6. Optimim use of the resource i.e.
   - interpretation vs. other uses
   - allotment of money and staff to one media or another
   - importances of message

7. Public should be involved in the planning process i.e. M.N.R. open houses

The Visitor

Visitors to natural sites vary tememdously in age, knowledge level and cultural background. Visitor trends should be examined by survey and program presentation planned accordingly. Visitor feedback should also be an important part of program planning. Program evaluation should be an ongoing part of the program to determine whether the program is meeting the goals of the agency as well as the satisfaction of the visitor. Interpreters must be flexible and be able to modify their presentation to the group at hand. It is generally advised that public presentation be made at a grade 6-8 level.

(Risk) suggests that the presentation should hover around a grade 8 level rising and falling around this point to better reach the entire group.

It has been suggested that when dealing with a group consisting of parents with children that the interpretive level should be that of the children. If the children are enjoying the experience their parents will enjoy it too even though the interpretation is below their level.

Interpretive presentation Key Points

1. You must get and hold the attention of the visitor.
   - be enthusiastic
   - make topics seem special
   - be dramatic and innovative

2. The experience must be rewarding to the visitor.
   - they must learn interesting information
   - learning a skill is particularly valuable

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3. The visitor must be made to feel at ease.
   - be informal and conversational
   - don't centre people out

4. Know the visitor
   - attempt to find a common denominator

5. The message must cater to diverse interests.

6. The message should be relevant to the visitor.
   - use common language
   - talk about things at hand
   - relate to people's experience

7. The experience should be fun and interesting.
   - innovate

8. Don't assume the visitor is interested in what you have to say. People are there for a variety of reasons.
   - they want to be
   - they had to be
   - they were bored and looking for something to do.

9. People in unfamiliar surroundings will tend to reject new ideas.

10. The size of the group has an effect on the quality of the learning experience.
    - quality declines as group size increases

11. Don't assume the visitor will be reached on the first contact.
    - repeat the message in subsequent programs and media.

Good Interpreter Qualities

Be sincere, enthusiastic, friendly, entertaining, neat, relevant, considerate of people's comfort and safety, brief, positive, exciting, etc.

Bad Interpreter Qualities

Don't lecture, talk over people's heads, obviously attempt to educate, be stuffy, be longwinded, be negative, bluff if you don't know the answer, be abrupt or rude or untidy, etc.

Interpretive Media

Personal Contact

1. Information Duty - at visitor centre, gatehouse boardwalk, waterfall etc.
   - visitor seeks out interpreter

2. Roving - interpreter seeks out visitors at campground, picnic grounds etc.

3. Conducted Activity - walk, canoe hike, auto tour etc.
   - group meet interpreter at designated place and time
   - group follows predetermined route with periodic stops for interpretation

4. Talks - amphitheatre, visitor centre, campfire etc.
   - visitor meets interpreter at designated place and time for program.

Self Use Media

These should not be considered as a replacement for personal contact but as a means of expanding the interpretive program beyond the capabilities of the interpreter.

1. Audio Devices - tape recorders etc.
   - transmissions can include voice, sound effects and music
   - often used in conjunction with exhibits or trails at either fixed location or carried by the visitor

2. Written Material - signes, labels, publications
   - indoor, outdoor
   - publications good for planning tour, carrying around site and taking home for a memento
   - publication unit cost is cheap
   - several versions of a publication may be written for different user groups
   - signes are more expensive, may be obtrusive, overused and vulnerable to vandalism and weather

3. Self Guide Activity - available to the visitor at any time
   - use signs, publications or audio divice
   - visitors may use at own pace
   - use at non-fragile sites
   - often used for off-season interpretation

4. Exhibits - should communicate quickly i.e. less than 2 minutes
   - most useful for displaying object or presenting for group visibility
   - shouldn't have too much information or cover to many topics
   - costly to build, maintain and replace
   - vulnerable to bad weather (outdoor exhibits)
   - vulnerable to vandalism

5. Visitor Centre - lobby, display area, auditorium/ theatre, washrooms, fountains
   - staff work space, storage area, A.V.
   - focal point for visitor
   - good site for poor weather interpretation

Conducted Activity the Heart of Interpretation

Nothing can replace the flexibility and excellence of the interpreter.
Here are some notes on running a good program.

- arrive at the starting point early and greet the visitors
- start on time, don't wait for latecomers
- if on a hike, plan the first stop within sight of the starting point for latecomers
- identify yourself and your role at the park
- describe what you plan to do, the time, any obstacles, the objectives of the hike
- DO IT
- conclude, summarize the hike, have a solid ending

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.....stay in lead ... face group when talking ... wear name-tage and uniform for identify ... speak loud and clear, use common language and be conversational ... regulate the tone of your voice ... know your route and what you are going to say before hitting the trail ... keep pace reasonable and stops brief ... use as many senses as possible ... talk to everyone equally ... learn to handle people who attempt to monopolize your time and attention ... don't pick plants ... stay on trail ... etc.

Slide Talk

- same as conducted activity (see above)
- use photos to illustrate your talk not vice versa
- don't use poor or irrelevant slides
- don't use too many slides.

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INTERPRETATION AND THE CONSERVATION ETHIC

ALLAN WATSON

Sharpe (1976) states that the first or primary objective of interpretation is to develop in the participant a keener awareness, appreciation and understanding of the area he or she is visiting. This may provide a good starting point, however I believe it is too specific to a particular area and really doesn't give any reason for the developments which are to take place in the participant. Is interpretation, for example, to increase return visits to an area or perhaps simply to promote the institution offering the interpretation? This rather important objective should be expanded to both make it more universal and include its raison d'etre. Surely the reason we are providing the interpretation to the visitor is to ensure that he or she becomes more motivated to keep natural areas for the future. Otherwise what is the point in setting aside the area in the first place? Interpretors should be aiming for extrapolation from the area visited to all of the natural environment. Even in the National Parks policy on interpretation, the aspect of why interpretive programs are "to encourage an understanding and enjoyment of the park's natural values and to develop an awareness of man's relationship to and dependance on the natural environment" is left unsaid. Again, should it not be to encourage the conservation of our natural heritage? Once more the policy is site specific; interpretation should be more than "encouraging an understanding and enjoyment of the park's natural values". While this is important, the park environment is really a part of a larger system. One positive inclusion in the National Park policy on interpretation is the aspect of man's relationship to dependance on the natural environment which is, as I will point out later in this text, a very important concept in the fostering of a conservation ethic. With the above points in mind, the major objectives of interpretation can be restated as: encouraging the development of a keener awareness, appreciation and understanding of and man's inter-relationship with the global environment which will lead to a strong commitment for its conservation. Thus I believe that the development of a conservation ethic for all of the natural environment must be included in the prime objective of interpretation.

What exactly is conservation? To conserve something means "to keep it from loss, decay or waste". Often conservation is confused with preservation, but there is a subtle, yet important difference: preservation is often employed when conservation is not practiced or is not successful. Preservation if "to keep alive or in existence; make last; to keep safe from harm or injury". Whereas both words mean "to save something", the difference is a temporal one. One can think of the railing around the deck of a ship as a "life conserver" i.e., it keeps the passengers from loss (Q. Where's George? A. We lost him overboard this morning), decay (George will eventually decay), or waste (What a shame, George had so much to offer). On the other hand, the ship's floatation ring or "life preserver" is used only after the "life conserver" had failed and when one hears "Man (George) overboard". Truly, the life preserver may help to keep George in existence.

Another difference is that very often preservation is carried out on a species level. A great deal of time and money is spent per unit biomass in preserving a particular species. Some zoos have as one of their objectives, the preservation of certain endangered species. Conservation however, is often carried out on the ecosystem level and as such is much broader, encompassing significantly greater amounts of biomass. The costs (which can indeed be high) are spread over a larger area and, I contend, have a much more beneficial ripple effect on those in a preservation project. With careful holistically planned land use (management) which is really only possible through a certain environmental attitude in people, can the global ecosystem be maintained. I think that the ecosystem conservation is the only hope for the natural survival of all species. As Aldo Leopold stated, "The first rule of intelligent tinkering, is to save all the pieces".

I mentioned people's attitudes, and it is at the level that I think interpretation can make significant inroads for conservation. Most people have certain attitudes towards plants and animals which dramatically affects their ideas about conservation, since as strange as it may sound, they actually believe that some organisms are better or more important than others. This is well illustrated in a study by Kellert (1980). He found that 13% of the respondants in a U.S. national survey favoured the protection of a rare fish species over a water diversion project (remember the Telleco Dam/snail darter controversy) while 56% of the same sample supported preserving 5 x 10^6 acres of national forest land to protect the grizzly bear. The reason for this discrepancy is probably in the species being protected ... one, a cold blooded unfamiliar fish (you can't even eat it), the other, a familiar mammal, one which is often portrayed as majestic and powerful. Grizzlies do kill people though, which may account for there not being a greater majority opting for its protection. (Wonder what the results would have been for the protection of the harp seals?).

In the same survey, the most preferred animals were two domestic species, the horse and the dog, followed by two familiar and highly aesthetic birds and one insect; robin, swan and butterfly. The best liked fish was the trout, ranked 6th overall and ranked 7th was the eagle. The most preferred wild mammal was 11th on the list: the elephant. Interestingly, two of the four most disliked animals were a biting and a stinging insect: mosquitos and wasps. Yet, from an ecological or systems standpoint, there are no favourites, all of the pieces are important.

Returning to interpretation's primary objective, interpretors must develop in their participants an awareness and appreciation not just for the area they are visiting, but rather that this area is an integrated part of a whole and that all components are important and need to be conserved. Interpretors must embrace a broad systems approach when instilling awareness, appreciation and understanding. This is however, going against the grain of human nature or the attitude which places value in things (be they biotic or abiotic) which are either rare, aesthetically pleasing or familiar preferably all three). I read recently that all of the mined gold in the world would cover a football field to the depth of approximately 1.5 cm. In other words it is a rare, attractive and well known element and one in which society places a great deal of value. Again look at Kellerts' (1980) list and you find that the top seven all fulfill at least two or the three criteria. It is not only the "person on the street" with these attitudes. In fact, they are often amplified in groups which one would consider "in tune" with the natural environment. Take, for example, birdwatchers. One of the binding interests amongst large numbers of birders is the lifelist: the list of the birds one has ever seen or heard. Many birders will drive hundres of miles just to add one more "tick" to their life list. Within this group there exists such things as telephone hotlines which quickly informs birders of avian rarities and "most wanted lists". In other words, some species are more important than others.

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Again, the point is this: all components of the environment have an importance which is beyond the shallow value system of *Homo sapiens*. I believe that is is the role of natural history interpretation to reveal the true and shared value of all things and their necessity to the maintenance of environmental quality. It is this aspect which is indeed the major hurdle in the instillation of a conservation ethic in people. How does one effectively interpret the environment so that people can see themselves as an integral and equal part? This is where the frontier of interpretation lies. Interpretive activities must be designed to show people as they truly are, participants within the environment, not as spectators from without.

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TABLE 1.

PARTICIPANTS' OF THE SEMINAR, INTERPRETATION AND THE CONSERVATION ETHIC, ATTITUDES* TOWARDS 52 SPECIES OF MAMMALS BIRDS AND INSECTS. SEPTEMBER 22, 1983 (25 PARTICIPANTS).

SPECIES	MEAN SCORE
1. WHITE-TAIL DEER	6.64
2. RED-TAILED HAWK	6.48
3. CHICKADEE	6.4
4. BALD EAGLE/CANADA GOOSE	6.32
5. SWAN	6.12
6. DOMESTIC DOG	6.0
7. RACCOON	5.96
8. BLUE-JAY/CHIPMUNK	5.88
9. BOTTLE-NOSE DOLPHIN	5.83
10. BLUE-WHALE	5.8
11. MONARCH BUTTERFLY	5.76
12. HONEY BEE	5.72
13. HARP SEAL	5.68
14. HORSE	5.64
15. GOLDEN-WINGED WARBLER	5.54
16. GREY SQUIRREL	5.52
17. RAINBOW TROUT/ROCKY MOUNTAIN SHEEP	5.5
18. GIRAFFE	5.43
19. ELEPHANT	5.4
20. DAIRY COW/ROBIN	5.36
21. LEOPARD	5.32
22. ZEBRA	5.25
23. BLACK BEAR	5.21
24. PORCUPINE/AFRICAN LION/PRAYING MANTIS/SNAPPING TURTLE	5.12
25. TURKEY VULTURE	4.96
26. GROUNDHOG/RING-BILLED GULL	4.84
27. JOHNNY DARTER	4.63
28. GARTER SNAKE	4.6
29. HOUSE SPARROW	4.58
30. CAT	4.56
31. SKUNK	4.54
32. CROW	4.4
33. HYENA	4.16
34. GOLDFISH	4.08
35. PIGEON	3.83
36. SUCKER	3.75
37. HAMSTER	3.68
38. BROWN BAT	3.58
39. STARLING	3.52
40. MASSASSAUGA RATTLER	3.28
41. MOSQUITO	2.68
42. NORWAY RAT	2.61
43. DEER FLY	1.88
44. COCKROACH	1.8

BUT REMEMBER, FROM AN ECOSYSTEM STANDPOINT, THERE ARE NO FAVOURITES!!

* See Table 2 for Question Sheet.

September 22, 1983,
Alan P. Watson.

TABLE 2.

PLEASE CIRCLE THE NUMBER WHICH MOST CLOSELY INDICATES YOUR ATTITUDE TOWARDS THE FOLLOWING ANIMALS

	Strongly Dislike			Like		Strongly Like	
	1	2	3	4	5	6	7
BROWN BAT	1	2	3	4	5	6	7
AFRICAN LION	1	2	3	4	5	6	7
ROBIN	1	2	3	4	5	6	7
PRAYING MANTIS	1	2	3	4	5	6	7
RAINBOW TROUT	1	2	3	4	5	6	7
RACCOON	1	2	3	4	5	6	7
SWAN	1	2	3	4	5	6	7
RED-TAILED HAWK	1	2	3	4	5	6	7
LEOPARD FROG	1	2	3	4	5	6	7
HOUSE SPARROW	1	2	3	4	5	6	7
NARWAY RAT	1	2	3	4	5	6	7
BOTTLE-NOSED DOLPHIN	1	2	3	4	5	6	7
HONEY BEE	1	2	3	4	5	6	7
CAT	1	2	3	4	5	6	7
BLUE JAY	1	2	3	4	5	6	7
ZEBRA	1	2	3	4	5	6	7
GOLDEN-WINGED WARBLER	1	2	3	4	5	6	7
GOLDFISH	1	2	3	4	5	6	7
CHIPMUNK	1	2	3	4	5	6	7
ELEPHANT	1	2	3	4	5	6	7
MOSQUITO	1	2	3	4	5	6	7
HAMSTER	1	2	3	4	5	6	7
DAIRY COW	1	2	3	4	5	6	7
WHITE-TAILED DEER	1	2	3	4	5	6	7
RING-BILLED GULL	1	2	3	4	5	6	7
GARTER SNAKE	1	2	3	4	5	6	7
SKUNK	1	2	3	4	5	6	7
HARP SEAL	1	2	3	4	5	6	7
BLACK BEAR	1	2	3	4	5	6	7
CHICKADEE	1	2	3	4	5	6	7
SUCKER	1	2	3	4	5	6	7
PIGEON	1	2	3	4	5	6	7
ROCKY MOUNTAIN SHEEP	1	2	3	4	5	6	7

	1	2	3	4	5	6	7
GIRAFFE	1	2	3	4	5	6	7
COCKROACH	1	2	3	4	5	6	7
PORCUPINE	1	2	3	4	5	6	7
JOHNNY DARTER	1	2	3	4	5	6	7
GROUND HOG	1	2	3	4	5	6	7
TURKEY VULTURE	1	2	3	4	5	6	7
BLUE WHALE	1	2	3	4	5	6	7
HORSE	1	2	3	4	5	6	7
GREY SQUIRREL	1	2	3	4	5	6	7
DOMESTIC DOG	1	2	3	4	5	6	7
HYENA	1	2	3	4	5	6	7
MASSASSAUGA RATTLER	1	2	3	4	5	6	7
CANADA GOOSE	1	2	3	4	5	6	7
CROW	1	2	3	4	5	6	7
DEER FLY	1	2	3	4	5	6	7
MONARCH BUTTERFLY	1	2	3	4	5	6	7
STARLING	1	2	3	4	5	6	7
BALD EAGLE	1	2	3	4	5	6	7
SNAPPING TURTLE	1	2	3	4	5	6	7

Strongly Dislike Like Strongly Like

A.P. Watson
Sept. 1983.

INTERPRETATION IN THE NATURAL SETTING WYE MARSH C.W.S.

EVA KAISER

The "REAL THING" and "SPARK PLUGS"

Introduction:

Let me being with three short situations where you the audience takes on the role of a group of students, while I take the part of a naturalist/interpreter. The topic: BUTTERFLIES.

Situation 1:

Location: theatre, lecture room or classroom

Naturalist: "The monarch butterfly is an insect that has scaly wings and has four stages in its life cycle. The egg stage, larvae or caterpillar stage, pupa or chrysalis stage and finally the adult." This situation is strictly informational.

Situation 2:

Location: indoors again.

Naturalist: "Here is a speciment of a monarch butterfly. It is in the adult stage of its life, but before it became an adult it had gone through three very different looking stages. Can you name one?"
Student: "caterpillar"
Another student: "Chrysalis"
Naturalist: "Yes, the caterpillar hatched out from an egg on this milkweed plant. Why do you think the eggs are layed on a milkweed leaf?"

This situation is getting closer to what might be called interpretive, since the butterfly, the object to be discovered, is right there. Also, by asking some questions using a simple communication method, the naturalist adds some zest, and tries to spark interest.

Situation 3:

Location: outside in a field with milkweed plants and monarch butterflies.

Best of all is the situation when the audience is in the field where the monarch's story is actually happening; hence ----

Interpretation in the natural setting.

AS THE CANADIAN WILDLIFE SERVICE (CWS) SEES IT:

Interpretation defined:

The Canadian Wildlife Service became involved in interpretation in 1967. The original staff specialist and designers of their programs give us the best summaries of the definitions as used by the CWS.

From YORKE EDWARDS, The Land Speaks, The National and Provincial Parks Association of Canada, Toronto, 1979.

" the art of communicating to people in entertaining ways, what science knows about the world around them. This kind of education is most commonly found in national and provincial parks, but is increasing in nature preserves of many kinds, and in school field trips, involving experiences with real things." (page 9)

"This process of arranging for crowds to pass happy hours learning to understand the surface of Earth is called 'interpretation'. (page 8)

"The use of the 'real thing' in interpretation programs is the only dimension that sets the term apart from 'information; exploration; education and other related terms'. (page 9)

From WILLIAM D. BARKLEY, Keep Our Heads and Our Wildlife, Canadian Wildlife Administration, Vol. 11, Nov. 2, July 1977. Pages 28-29.

"It is now fairly well accepted among most practicing professionals in interpretation that this method demands the presence of the real object, artifact or landscape being communicated about."

"Interpretation should get people to pursue their newfound interest through the formal education and information approach. Interpretation is the "spark plug".

From WILLIAM D. BARKLEY, The role of Canadian Wildlife Service in Outdoor Education, Outdoor Education - Without Boundaries. An International Conference 1972, Dorset, Ontario, Canada, Hosted by C.O.E.O. Pages 113 to 119.

"Interpretation is a high sounding name for a rather simple educational method."

A PLAN TO APPRECIATE CANADA:

A chain of cross-Canada wildlife interpretation centres:

The Canadian Wildlife Service is a branch of the federal government, specifically of Environment Canada. In 1967, the CWS became involved with wildlife interpretation.

During the '60's the Service became distrubed about the apathetic attitude of the public towards wildlife, natural resources and the need for conservation. CWS biologists were impressed with the success of part interpretation throughout North America and they saw it was a way to reach and educate the public about wildlife and the needs of wildlife: to increase the awareness, understanding and enjoyment by the general public of its Canadian landscape and wildlife.

The original idea of the CWS was to set up a chain or series of nature houses or nature centres across Canada interpreting the ecology of the many regions of Canada with an emphasis on wildlife. During the last sixteen years, with the change in economic climates, the CWS has summarized the diverse regions across Canada into the following seven Wildlife Regions, based on vegetation-forestry maps:

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- Atlantic Coast Wildlife Region
- Great Lakes-St. Lawrence Wildlife Region
- Boreal Wildlife Region
- Prairie Wildlife Region
- Mountain Wildlife Region
- Pacific Coast Wildlife Region
- Artic Wildlife Region

Presently in 1983, there are five Wildlife Interpretation Centres located in these regions:

- Perce
- Cap Tourmente
- Wye Marsh
- Prairie
- Creston Valley

There are also developing interpretive programs in some of the National Wildlife Areas in these different regions, however, these are being developed in the self-guiding style.

DO IT IN WYE MARSH:

A review of the methods of interpretation that are used at Wye Marsh: Some are unique; some overlap with methods used by outdoor educators.

- self-guided trails throgh woods, field and marsh board-walk using both interpretive signs, labels and booklets.
- identification trail identifies trees, shrubs, flowering and non-flowering plants.
- underwater viewing window giving face to face view of aquatic life. The window is being re-vamped this autumn.
- observation tower gives excellent view of successional stage of marsh development from open water through sedge meadows to uplands.
- demonstration talks present "on the spot" activities that reveal something of the natural world, like netting and examining creatures from a stream.
- roving interpreters circulate among the visitors and offer friendly interpretive conversation.
- information staff give interpretive information.
- guided canoe excursions for family visitors during July and August.
- Mat packs are satchells available on loan, containing field guides, keys, checklists and binoculars.
- exhibit hall re-inforces the discovery habitats of the Great Lakes region with exhibits about ecology of forests, wetlands, fields.
- hands on exhibit area include changing topics about plants, animals, nature tables and environmental issues.
- films and introductory slide talks are used as a good preparation for an outdoor interpretive event.
- Wildlife art show an annual event has hosted special guest artist, Michael Dumas at the Visions III wildlife art exhibit.
- sales of posters, postcards, field guide books, slide packets, artwork enrich and re-inforce the interpretive experiences.
- Friends of Wye Marsh cooperating association is a new and exciting way to involve local community in special interpretive and conservation events.
- computer quiz gives further re-enforcement as well as feedback for program evaluation purposes.

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Sharpe, Grant W. Interpreting the Environment, John Wiley and Sons, Inc. Toronto, 1976.

Wye Marsh Wildlife Interpretation Centre, annual reports and various school booklets.

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THE NEW ENVIRONMENTAL EDUCATOR

CHARLES HOPKINS

It seemed that only a few years ago being an outdoor educator or environmental educator was reasonably straightforward. There were several existing stereotypes with which you could identify. We were highly interested in outdoor recreation, camping, canoeing, etc., or we were keenly interested in introducing children to the joy of nature study. Most of us were involved in both facets, and spent more money on boots, packs, and field guides than we did on the rest of our wardrobes. Cameras were infinitely more intriguing than cars.

Our goals were reasonably straightforward as well. We wanted to get our students out of the classroom and learning from and in the natural environment. The dream for many was to get a resident program established so that every child would have at least two-and-a-half days or preferably a week-long stay in an outdoor setting. The dream for others was a day centre where students and families could be exposed and actually involved in an on-going nature program. For still others, it was school gardening or perhaps the adventure of a major field trip using canoes or "back packing."

In recent years the sphere of environmental education has continued to grow, and continues to become more complex. One of the early changes was the influx of consumer education, followed closely by the spectre of "pollution" and industrial impact. Slowly the global problem of desertification, disappearing rain forests, pollution of the oceans, lowering water tables, global lack of firewood, sanitation, housing, etc., are demanding an equal share of both the modern environmentalist's time and timetable.

The range of environmental problems or concerns seems to expand daily, and each news broadcast has a new threat. One hardly knows where to turn to respond to these threats with a well thought out and appropriate curriculum insert or educational program.

A major change for today's environmental educator is this one of scope. The inclusion of local or urban studies as an integral part of environmental education should be seriously considered if we are to truly respond to our students needs.

I say urban or local studies referring to small towns in much the same vane as our larger communities or cities.

Let me briefly introduce local or urban studies as we envisage it today.

There are two major aspects to the role of urban studies in today's school curriculum.

The first is that the urban or local setting provides a relevant and dynamic locale for student explorers. The essence of urban studies is to provide a setting where students can learn that part of the various school curricula which is best taught in contact with reality. One of the basic principles of learning theory states that the more senses that are involved the greater and deeper the learning experience will be. This is, of course, one of the basic premises of all out-of-classroom education. Students need to have sensory hands-on contact with as much subject matter as possible, especially in the primary and junior grades. The urban setting provides this rich learning milieu, and it is to be found just outside the school door.

Some examples of this first aspect of urban field studies would be learning to make graphs in mathematics by doing traffic surveys or the teaching of language arts by vocabulary enrichment as a result of a field trip.

This concept of using the immediate environment as relevant subject matter to stimulate the acquisition of basic skills in all subject areas is a basic premise of urban field studies.

The second major aspect of urban studies is based upon a need for knowledge of the environment in which so many of the students will spend the majority of their lives. In a span of 25 years, we in Canada have seen a remarkable growth in the number of people residing in the urban setting. In fact, 1 in 4 Canadians live in either Metro Toronto or Montreal.

This is not a local phenomenon, but a global occurence.

Now, more than ever as cities grow and people become more dwarfed by the immensity of the structures they survive in, there is a need for people to develop a knowledge of how to lead a full, quality life in their urban setting and in turn care for this built environment they will be living in.

For all but a few, the utopia of leaving the city environs to settle in solar heated underground homes on 25 acres of wilderness, complete with herb garden and air-tight stove will never happen. In fact, if it does happen the exodus of urbanites will completely trample and destroy any green belt we have been able to preserve.

No, our students and their children will be urbanites and it becomes more and more realistic for today's environmental educator to tackle the urban problems, to try to understand them and lobby toward saving the wilderness, whales, seals and endangered species.

I am not suggesting that students stop studying the natural environment and solely become involved with the built environment. I would suggest that students should have a basic working knowledge of the entire range of environments, i.e., the natural environment, agricultural settings, small villages, and the cities and mega-cities of today and even tomorrow.

There is strong need for "greens", i.e., the traditional environmentalist concerned primarily with the natural environment, and "greys", the urban oriented environmentalist, to unite.

It will not be an easy union. Too often "greens" feel distain for the urban setting and feel cancer is spelled C-I-T-Y, while "greys" have scorned the attempts of the naturalist as being unrealistic for the masses and not "Where it is at."

The real problem, of course, is that it is difficult for us to acquire a new area of expertise, especially when we are already seen as being experts of sorts. It is difficult for a person who is already viewed as a great

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climber or tops in birding to be relegated to a rookie or novice. It is also made even more difficult when we have no inherent interest in the new subject matter.

However, as professional educators, we must learn to stop solely promoting our own personal fetishes and aspirations and to look at the needs of our students.

Looking through the eyes of many of our students, there is a strong need for an overall environmental program which will provide them with a holistic understanding of both worlds. While their life may be spent primarily in one setting, they should be capable of respecting and caring for the other.

FIELD STUDIES IN THE HEART OF TORONTO

May I share with you some of our experience in having traditional outdoor educators move to establish an outpost of a field study centre in the heart of Toronto, Canada's largest metropolitan area.

While neighborhood studies existed in the curriculum guidelines, very little was being done. There was lack of knowledge, too many kids to move, and we weren't taught it in school.

We began in 1978 - two outdoor education teachers, an empty classroom and the principal of an outdoor centre. We knew of no other such centre and so we started from scratch with the following aims and objectives.

(1) To develop a meaningful perspective of the complexity of life in an urban centre.

(2) To help the student understand the gravity of his responsibilities and commitment to society.

(3) To assist the student in understanding the result of societal breakdown and how it occurs.

(4) To develop a sense of pride in Toronto.

(5) To show future citizens why they must be active, concerned, and involved in a social nature.

(6) To convince students they can effect change and control their city.

Suffice to say, our first problem was determining what subject matter should be taught to what students. We divided the urban environment into three main ideas:

(1) The urban natural environment

(2) The built environment

(3) The social, economic, political component

The area which we concentrated on most was number two, the "built environment". It was the easiest for us to research and we as a staff found it exciting. Mapping skills, determining architectural style, and uncovering a rich historical background seemed to occupy most of our time in the early years. A short period of feeling overwhelmed by the vast array of new information quickly disappeared as we put together a number of fairly standard miniunits. In the past two years, we have also moved slowly into section number three, the social, economic, and political sphere this shares with the urban geography approach of discovering neighbourhoods, central business districts, land use patterns, etc., and has led us toward the human element of urban living.

We are embarking on two exciting new programs in the coming year. The first program has grown out of this third component (social, economical, political) and will be aimed at senior school students in grades 7 and 8. The main thrust of the program is to provide an urban environmental education program whose aim is to improve the quality of life.

Distinct from urban field studies, i.e., math, language arts, science in the community, this environmental education curriculum is being designed to help students live a fuller life in an urban setting. Starting with the premise that teenagers are more interested in each other than in their surroundings, we recognize that the program must have a strong social base. We also recognize that in a back-to-the-basics climate it will be difficult to justify a program whose sole component is interpersonal relationships. However, we feel that a program that will result in teenagers' being more knowledgeable of their environment, capable of moving through their environment, and more aware of opportunities to live a full and stimulating life in an urban environment can be accomplished. It is a real challenge to pioneer this new approach to field studies.

The second major program that we are embarking upon is exploring the urban natural environment. It is our plan to take over a recently closed secondary school greenhouse operation and utilize it as one component of an urban green program. The main thrust in this initiative is to have students explore the use and value of the natural environment in an urban setting. The scope of this project will range from the propagation of house plants that students will take home, to improving their own "space" which may be a corner of the bedroom, to the study of green-belts and park systems.

Enough of the Toronto Urban Study Centre - let me deal with what knowledge and skills teachers interested in developing an urban studies program should attain.

URBAN STUDIES TEACHING SKILLS

Most outdoor educators will already have the basic skills of teachers of urban studies, i.e., they already know how to relate to students in the outdoor setting. They know how to quickly establish rapport with the students; how to move students safely in the small group setting; how to organize material; and how to develop hands-on activities which, when once completed, will leave students with the basic concepts that were intended. The skills of teaching urban studies already exists. The problem is in tackling a new area of content.

As in traditional outdoor education there are a few standard blocks of knowledge which outdoor educators are usually called upon to teach - for example, stream studies, tree identification, woodlot management, and perhaps some recreational skills. In urban studies, the equivalent would be architecture, local history, transportation and communication, public utilities, and mapping skills. Once this core has been internalized we begin to look for other parallels. The introductory nature hike of the traditional setting becomes a "wide-awake trail" in urban studies. Simply learning to look and being aware is equally important in both urban and natural settings.

I would suggest that classroom teachers begin an urban studies program by utilizing the field studies approach, i.e., math in the local environment, language arts, etc. Then as students become familiar with their own locale the program could be expanded to investigate other neighbourhoods. This,

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in turn, would lead to comparisons and decisions regarding the quality of their own environment. The next step results in suggestions regarding what to do about their findings.

Traditionally, students living in poorer, disadvantaged neighborhoods have been encouraged to work hard at school and get a good job so that they may leave that neighborhood. I would suggest we try to alter that stance by having the students become determined to stay and improve their environment. It will be very disheartening to see student projects go uncompleted or vandalized, but the proof lies not solely in physical upgrade but equally important in mental attitude.

Once again, the expertise of the traditional outdoor educator comes into play. The skills of the initiative tasks in group building and self-concept improvement are an invaluable aid. It is impossible for students to feel good about their neighborhood if they don't feel good about themselves. Hence, we must start with the student and build outward - once again the forte of the outdoor educator.

POLITICS OF URBAN STUDIES

Getting involved, Building outward ...

There lies ahead a major pitfall for the new environmental educator. The pitfall that I allude to is the reality that few decisions affecting our lives are made on an ethical basis. In reality, most decisions have an economic or political base. Sooner or later we must realize that to effect change and bring about environmental improvement to our cities and hence, an upgrading of the quality of urban life we have to address the economic and political guidelines that confine us and restrict change. Being a part of a public school system at the same time as advocating political and economic reform will place us in potential conflict.

We have several choices:

(1) We may avoid anything other than "apple pie" issues;

(2) We may slowly and subtly grow and expand into these issues, hoping to make bigger waves but without swamping the boat ("The Reformist");

(3) We may espouse a new system - active disarmament or armament, taxation reform, extreme capitalism or socialism, wealth redistribution etc. ("The Radical").

In Great Britain, a new wave of educational concern is mounting. Faced with massive unemployment, racism, and harsh housing conditions, some member of the urban studies movement are espousing "Practicing Political Education."

7A They feel that "political competance" is a long way from the traditional approach of constitutions and famous Prime Minister. Political competence seeks in particular to answer the question "what happens when we disagree?" Political competence seeks to give a measure of knowledge, a degree of understanding and some basic skills so that young people can more effectively understand political processes, if necessary participate in them and if they so choose to seek more effectively to make changes.

Of course, it is extremely important that educators are professional enough to separate political education from political behavior and not take advantage of students to indoctrinate with our own fetishes.

In pausing, let me interject with the thought that political education in vain would be equally useful to the "greens" as well as the "greys".

7B To summarize let me offer these few tips to assist one in getting started in local studies.

1. Begin with an area of expertise and simply adapt the location.
2. Use the basic skills of the outdoor educator to have students explor and report back of the new environment.
3. Take advantage of existing urban interpretive programs.
4. Establish community contacts.
5. If students are older, revisit an area to establish an issue oriented approach i.e., Stappa environmental encounter theory to heighten relevancy and enthusiasm.
   1. rough observation
   2. identify issue or problem
   3. obtain background information
   4. revisit to collect issue data
   5. propose cure or solution
   6. identify steps required to implement
   7. revisit to see if solution is acceptable at the price of implementing
   8. act or initiate lobbying

IN CLOSING

The new environmental educator will be challenged to increase his scope of proficiency to include the international and local or urban studies.

It is to be hoped that outdoor and environmental educators in the future will look at the needs of students, as opposed to the skills we currently possess, for inspiration and guidance in programming.

If we do successfully integrate these two spheres of environmental program (i.e., if the "greens" and "greys" do unite), it is to be expected that future citizens would have a knowledge of, a care for, and the skill to act on behalf of their total environment.

The future being determined today is our future. The world we live in is not only the earth we have inherited from our fathers. It is also the world we have borrowed from our children.

Let's do something - even if it's a symbolic gesture like turning off the lights in the room as we leave it - but do something and keep pushing until, maybe, someday, our fellow educators will start talking about indoor education and we will know that we will have made our mark.

Let's move "out to the basics".

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INTERPRETATION AT BLACK CREEK PIONEER VILLAGE

SHIRLEY ALLEN

The policy of The Metropolitan Toronto and Region Conservation Authority is to make Black Creek Pioneer Village a "living" community. Black Creek is, therefore, much more than a collection of houses, domestic animals, household funishings and trade articles. It is an outdoor living museum where visitors may wander in pleasant surroundings and see the past active in the present. The interpretive policy relates directly to the Statement of Purpose of the Site.

The Concept of Interpretation at Black Creek

Interpretation is a key element in preserving and protecting a historic site for present and future generations of citizens. There are a variety of definitions for the word "Interpretation". Most writers agree that interpretation is an attempt to create understanding and that it includes both the goal of understanding and the process through which that goal is achieved. This process includes not only the spoken, written and audio-visual message a visitor may receive from the staff of a site "but also a variety of sensory and intellectural perceptions he gets because of the quality of the restoration the authenticity of its furnishings and the effectiveness of its exhibits". (1)

Freeman Tilden in his "Interpreting our Heritage" defines interpretation as "an educational activity which aims to reveal meanings and relationships through use of original objects, by first-hand experience and by illustrative media, rather than to communicate factual information." (2)

This definition is the guiding factor behind the planning and presentation of Black Creek Pioneer Village to the public. Education at the site occurs via the buildings and physical setting, the collection of original artifacts that furnish the buildings and grounds, livestock, the Information and Education programs and the costumed staff who are there to communicate with the visitors.

There are two major interpretative themes at Black Creek Pioneer Village. Firstly, there is the physical aspect of the Village - a typical agriculture and trade based rural community - providing the general perspective of how each building relates to the total picture. The second major thematic approach is the interpretation of daily village life and its evolution from a rough, pioneer settlement to a more stable, relatively easier and prosperous rural community in Canada West just prior to Confederation.

The principal method of communicating these themes to the visitor at Black Creek Village is by recreating the life-style of the period. By doing things the way they were done at that time an atmosphere is created which greatly increases the sense of immediacy and believability for the visitor and arouses their curiosity. Visitors experience the past through all their five senses rather than just vieving traditional glass-cased museum displays.

Tilden remarks that "the chief aim of interpretation is not instruction but provocation". By inviting and answering questions from the visitor, the interpretor at the Village gives the learner the impression that he is learning for himself and thus hopefully provokes him to explore further.

Interpretation begins with a site's inception. A valid recreation of the past requires depth and accuracy.

Following is a brief statement of the objectives and guidelines behind the interpretive planning at Black Creek.

1) To create a centre for presenting to the people of Ontario and other Provinces of Canada, as well as to tourist from abroad, a segment of the Provinces' history and heritage, and thereby create an appreciation for it.

2) To create an atmosphere of learning and enjoyment that will bring the visitors back repeatedly to this facility.

3) To offer widely varying levels of visitor experience that will enable each visitor to choose his own degree of involvement.

4) To create an educational facility for students and interested researchers that will expand their knowledge of the social and cultural history of Ontario.

The focal point of the entire planning process is, of course the visitor. There are many reasons for visiting a historical site such as Black Creek ranging from an enjoyable recreational experience to a wish to study specific aspects of the resource. The site attempts to cater to all these different visitors and at the same time maintain a coherent approach to interpretation.

Interpretation begins with site design and restoration, the first stage of the Interpretive planning process. The Strong Homestead provided a nucleus around which the site developed. Other buildings constructed prior to 1867 were identified and collected, positioned on site, then restored to their original state. They were next furnished and decorated, and finally costumed staff were added to interpret the exhibits.

Extreme care has been taken since the beginning of the restoration to ensure validity and accuracy of every object displayed. This strict adherence to historical accuracy is important because what is seen at the site becomes the standard by which the reality of the interpretation is judged. Authenticity in terms of period atmosphere is also important. This is derived from judgement, taste and common sense based on facts gathered from available evidence and extrapolated from less specific sources.

Individual characters have been established for Village houses beyond social and occupational stereotypes. This history of each building and its owners have been studied and the information woven into storylines. The storyline weaves history and objects together. The costumed demonstrators/interpreters bear the immediate responsibility of relaying the ideas behind the restored exhibits to the visiting public. There are no explanatory signs for the exhibits as they would detract from the atmosphere being created. The interpretive staff acts as hosts and hostesses for their buildings, their role is not to pretend to be the actual characters who have been created to personalize the Village.

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Costumed Staff at Black Creek

The principal method of interpreting at Black Creek is to recreate the lifestyle the Village represents. Costumes help set the stage for carrying out the activities of the Village as accurately and authentically as possible. As a clearly recognizable member of staff they are able to enforce rules and security measures.

Costumes at Black Creek must duplicate original garments in cut, workmanship and material. Hairstyles, makeup, watches, shoes, eye glasses and other accessories are also carefully chosen. The costume of a historic site interpreter functions to enhance, not contradict, the period image of the site. Costumed interpreters animate the Village and transform it from a static museum into a live, active rural community.

The Living Historian

Interpretation must be accurate and this requires constant learning on the part of the interpreter. They must have a never ending curiousity about the area, the period, lifestyle and the particular person to be portrayed. Perfectionism is important - nothing is "good enough" in this trade.

Interpreters must be patient, self-confident and to some extent extroverted. They must perform in front of visitors in a natural relaxed way.

Interpreters must also speak clearly and avoid colloqualisms, be gracious hosts, be physically fit, have a neat appearance and a professional attitude. A successful interpreter of living history must have that "something extra" by which to turn an assigned role into something personal and real. They are the people with whom the visitors can identify, talk and learn. A simple rehearsed stage production is not living history.

Selection and Training of Interpreters

Carefully developed guidelines are needed in order to control the general form and content of the interpretation. It is advantageous to develop a standard interpretation centered around pre-determined objectives, concepts and major points of emphasis. Since Black Creek is a representative Village, there is a certain amount of scope for the interpreters to use their discretion in adopting the basic material to the expressed interests of the audience.

A well planned, comprehensive on-going training program is essential to good interpretation. The interpreter must be knowledgable about the site, including its physical features, the purpose of the restoration, the architectural details, furnishings and their use and types of garden and plant life. They should also be familiar with family and social life, education, religion, trades and professions in the period between 1793 and 1867.

Technical training is needed to handle the control of tour traffic through buildings, the keeping of buildings safe for public and staff, the security and handling of collections and emergency procedures. Skilled craftspeople hired as demonstrators must be familiar enough with the period that they can "live" it.

The aim at Black Creek is non-programmatic interpretation rather than repetitive recitation. It is a combination of training and instinct that makes for a good interpreter.

The Do's and The Don'ts of Interpretation

"Do not try to satisfy your vanity by teaching a great many things. Awaken people's curiousity. It is enought to open minds; do not overload them. Put there just a spark. If there is some good inflammable stuff, it will catch fire." - - Anatole France

An interpreter can leave the visitors with an experience, good or bad, that he will never forget. Be natural, the restored house must function as a home and not a museum housing a collection. Social customs, attitudes, history and individual tastes must all blend with a personal flavour to produce effective interpretation.

To help create a community atmosphere, each interpreter must recognize how his house relates to the rest of the Village. For the site to function as a Village, each interpreter must participate in the interaction between the Village's various complexes. An interpreter should be prepared to answer questions both inside and outside a building. The interpretive routine also has to be tailored to the time of year, weather and size of group.

Be friendly and create a rapport with visitors. An unsmiling and indifferent interpreter becomes instantly upapproachable in the eys of the visitor. A cut-and-dried performance, unvarying in content, is not likely to spark any enthusiasm among visitors.

While the interpreter is making the initial contact, he should be assessing the type of visitor he is greeting. There are many categories of visitors - the interpreter's approach has to be tailored to each person - a difficult task! An interpreter should also be on the alert for vistors interested in helping the Village.

Every visitor to Black Creek does not desire interaction with the interpreter. No visitor should be overwhelmed verbally but should know that the interpreter is available for conversation and information.

The pattern of interpretation most likely to stimulate and interest the public is through questions and answers. No matter how many times a day one has to answer the same questions, each visitor should receive an accurate, courteous response. Should a question be asked that the interpreter cannot answer, then the visitor should be invited to fill out an inquiry form. Every effort is made to supply the visitor with the information with a copy being given to staff.

Honesty and accuracy are two components of good interpretation. Accuracy must be maintained at all costs if the reputation for authenticity which the Village enjoys, is to be maintained. Stories, legends and folk lore, though not verifiable are not necessarily untrue. They can be a part of successful interpretation but should be clearly identified as legend. Such story telling should avoid over-statement, over-dramatization. No personal opinion should be mixed with interpretation. Personal opinions should be offered only when specifically requested and the recipient should be made very aware that they are getting a personal opinion.

Accurate interpretation entails attention to visual details which includes personal appearance and any litter which might be left by visitors.

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Although the interpreter is often also a demonstrator, he should not be so involved in this aspect of his work that he ignores or refuses to interact with visitors.

Visitor participation is another element of successful interpretation. Allowing the visitors to examine the artifact or equipment, savour the product if edible, ask questions and make comments, is far more enjoyable and successful in sparking enthusiasm among the visitors than one that does not. Sometimes the visitor is able to participate directly in the interpretive process, e.g. coring an apple. The wagon ride at Black Creek is another good example of visitor involvement in interpretation. It creates an instant closeness with the spirit of this pioneer community.

Last but not least, the interpreter is responsible to see that security and order is maintained.

The overall interpretive concept is to relate the site to the visitors in a way that is informative, meaningful and enjoyable and to help them appreciate the natural, cultural and recreational components of the Village.

(1) Alderson, William T. and Shirley Payne Low: Interpretation of Historic Sites, American Association for State and Local History, Nashville, 1976, Page 3.

(2) Tilden, Freeman: Interpreting Our Heritage, A.A.S.L.H., Nashville, 1976 Page 8.

TEN PITHY POINTS TO PONDER

SHARON ARMSTRONG

The following thoughts were offered during the session describing historical interpretation at Sainte-Marie among the Hurons. They were presented specifically in relation to the winter live-in program "Sejour a Sainte-Marie".

1. Do both you and your students know why you are going on this excursion?
2. As a teacher, are you willing to devote as much time to preparation and followup as you are to the actual on-site experience?
3. If students are actively involved in group planning before they arrive they will be more willing to co-operate later--particularly if the challenge is great.
4. Did the students earn the right to participate?
5. As the teacher are you doing all the work? If you are, the focus is wrong.
6. Does the experience answer curriculum needs?
7. Students should know the relevant historical information before they arrive and be ready to utilize it in enriching ways once they are on location.
8. "Hermeneutics" is the study of the methodological principles of interpretation and explanation. It is derived from the Greek idea that people better understand themselves by learning about others.
9. In observing live-ins at Sainte-Marie over the past 5 years, it is alarming to note how many students are lost in a natural environment without modern conveniences.
10. Most of us know how to be taught, but few of us have learned how to learn

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ROUTES OF TRAVEL IN SOUTHERN ONTARIO: PAST AND PRESENT

NORM FROST

When I began teaching at the Boyne River Natural Science School, I asked a group of Grade 6 students if they could describe what they had seen on the way from Toronto to the Shelburne area. The responses varied greatly, but, only a few of them could give me a description of the countryside or of the route along which they travelled. The students who spend up to five days at this residential centre come from Grades Five to Thirteen in the City of Toronto. I found similar responses from students in the higher grades. It seems that many of these young people have had neither the opportunity nor the inclination to travel beyond the boarders of the "Big City". (Better insight into their perspective might be had if they were to draw from memory maps of their neighbourhoods, the city, the province or the country.)

The study of the local history has become a personal interest. Towns like Shelburne and Horning's Mills are often used for "Town Studies" and the historical background of these communities is important for the understanding of their development. The first people to settle the area travelled over paths and rough trails that eventually became high speed highways.

It is likely that the study of the local geography and history are issues that would be relevant to many field studies centres. The materials in this presentation are designed for a certain geographical area but the ideas could be used anywhere.

An Ontario Road Map, distributed at no direct cost (nothing is free) by the Ministry of Transport and Communications has become part of the solution to the students' lack of geographical and historical knowledge. Put the map on table or wall and the students can see where they had travelled. That is fine, but, it would be better if they each had a map. Even if there is no cost, it would be unlikely that the Ontario Government would support the habit of giving out 600 copies of their map each year! A photocopy of the relevant areas would be sufficient. To make it "active" activity, they could find various places and highways and mark them on their own maps. One look at the Ontario Road map, however, and you see a miriad of coloured lines and place names that seem to take up every bit of space - a little difficult for those who have not used such a map.

After a literature search, I came upon several old maps of Southern Ontario[1] and a Master's thesis.[2] The first European settlers came into the Boyne area in 1830 and by 1860 had established several roads, villages and towns. The maps were quite straightforward because there were only a small number of roads and communities. Imagine what it was like to travel there in those times:

> "The gradual rise of the land would have been noted by some Irish pioneer fresh out of Muddy York, trudging up to the height of land, labouriously and on foot, barking his shins on outcrops of rock, forcing apart the limbs low-hanging over an Indian trail. ... Or, maybe, it was someone who finally stood on the high plateau of northern Melancthon Township undeceived by the prairie-like flatness of the Dundalk plan, but aware that the land he had travelled through sloped off to north and south, to east and to west, and that he stood on a spot more than a thousand feet higher than the Great Lakes. Anyone journeying about the land soon would have noted how the rivers flowed in every direction, down toward Lakes Huron, Erie and Ontario!"[3]

The map produced from these sources has been drawn directly from the Ontario Road map - retaining only the major waterways and some important place locations. Many of the 'old' names will be familiar to Ontarians - Kingston Road, Dundas Street, and Yonge Street:

> "This highway was planned by the first governor of Upper Canada, John Graves Simcoe, as a military and commercial route between Lakes Ontario and Huron. Begun in 1795 by the Queen's Rangers, it was cut through to Lake Simcoe in 1796, reached Georgian Bay in the first quarter of the next century and was later extended into Muskoka. A main line of transport before the railway, it opened lands for settlement and carried trade to Toronto. With the development of automotive transport in the twentieth century, it became the highway to northern recreational areas and vast new resources."
>
> (from a cairn on Yonge Street just north of Richmond Hill)

The surveyors of the time were a rugged breed - they decided where roads should be built and how towns should be laid out. With crews of chainbearers and axemen, they blazed the way for eventual settlement of Ontario's interior. One of the most respected surveyors was the Irish-board Charles Rankin. His survey projects included the Garafraxa Road, 1837; the town plot of Owen Sound, 1840; the Township of Sydenham, 1842; the Toronto-Sydenham Road, 1848; the town plot of Sydenham, 1854; and the Keppel Indian Reserve, 1862. Rankin received the following instructions to survey the Garafraxa Road from the Surveyor General on April 28, 1837:

> "His Excellency, the Lieutenant Governor having been pleased to order that a survey should be made of a line of Road from Oakville on the north side of Lake Ontario to Owen's Sound, or Big Bay on Lake Huron, I have been induced by your experience as a Deputy Surveyor, and your knowledge of the country in the vicinity of Owen's Sound, to entrust you with the performance of this service ...
> You will conduct your operations while on this survey in the usual manner, keeping field notes and noting therein the quality of the soil, the general features of the country and the description of the timber, etc., in all of which I trust you will be very particular..."[4]

People travelled along these roads and waterways and changed the landscape to develop communities, farms and businesses. Their stories bring the maps to life. Lewis Horning, his family and friends settled on the Pine River and gave the village his name, Horning's Mills. On the historical plaque in front of the Knox United Church in the Village:

> "In 1830, Lewis Horning, a successful settler from the Hamilton area, located in this vicinity with his family. He cleared 80 acres of land and built a house, but later returned to Hamilton. With the opening of a government road through the district in 1848, the few families who had settled near Horning's Mills were joined by others. A Post Office

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was built in 1851. The locality's excellent water power attracted industries and by the closing decades of the century, the village boasted six or seven mills, various tradesmen and shopkeepers, a public school, three churches, and approximately 350 inhabitants...."

The trip from Hamilton must have been very difficult. In fact, the stretch of Hurontario Street to Orangeville had not been completed, and, his party had to take the old route:

"... by 1830, he had bought 2,500 acres of extremely choice land in Mono. Mulmur and Melancthon. There he brought his carefully chosen party and all the equipment he needed for homes and mills. Most of the heavy machinery was teamed from Hamilton or Dundas to Mono Mills. North from there stretched 26 miles of raw country. He had to blaze his own trails in places, widen them, make the route suitable for the passage of his heavy loads. There were strong arms in his party to be sure - well muscled arms of carpenter and millwright and blacksmith and hunter.
The dwellings were built by communal labour, all pitching in to build, first, a base lodge, then homes for all. Before the end of 1835, the mills were complete, and 'Horning's Mills' was on the way to becoming an effective, self-contained little settlement."[3]

Horning might well have lived out his life in the settlement that he had worked so hard to build, if it had not been for a terrible tragedy.

"... a cow had given birth in the bush. Cannily, she would leave her calf hidden, and Mr. Horning offered one of the hired men a dollar if he could find the newborn animal and bring it home. The glittering offer was overheard by his son and namesake, nine year old Lewis; along with three friends - Jane, Susan and Oliver Van Meer, children of a man who worked for Horning. ... Thus, the foursome set out on a typically youthful adventure, in pursuit of the calf and the dollar reward. They did not return.
When the settlers set out to search for the children, they found their tracks joined by tracks of two Indians, and all led, by way of a projecting point of land, into the swamp. The search continued for eight days, and then was discontinued. ... Some maintain they had been stolen, others that they had been destroyed by wild beasts or sunk beneath the waters of the great swamp..."[3]

This is a great story to tell while hiking through the swampy areas of the Boyne or Pine valleys!!! It is amazing how well the students keep together on the trail for the rest of the day.

The mills changed owners several times over the next 50 years and the community changed with the times. Another family, the Huxtable's, wrote their name into the history of Horning's Mills and Dufferin County as they used the power of the water to generate electricity. There are many who still wish that this privately owned hydro company was still producing. As told through the words and pictures of Ed Huxtable, the people and the engineering and construction techniques that were used to build the hydro dam and plant become very real. Ontario Hydro eventually took over and the village's commerce declined steadily. This is perhaps why the Ontario Government, in 1979, decided to erase Horning's Mills from the Ontario Road map of that year. From the enclosed aricles in Shelburne's Free Press and Economist, the issue was soon resolved in Horning's Mills' favour.

From researching old maps and the historical literature, and talking with local historians, places that were just names on road maps become places of interest and significance in the development of this country.

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1. "An Historical Atlas of Canada", 19?? ed. L.J. Burpee.
2. "Aspects of the Mapping of Southern Ontario 1783-1867", 1968, Marilyn Beatty MacKenzie Olsen, Master's Thesis, University of London.
3. "Into the High County - the Story of Dufferin - the last 12,000 years to 1974", 1975, Adelaide Leitch, County of Dufferin.
4. "Rankin Blazed Way in Grey and Bruce", in Cuesta, Spring 1982, The Niagara Escarpment Commission.

Suggested Resources

* local newspapers
* local historians and Women's Institutes who often keep local histories
* small publishers eg. Boston Mills Press
* historical and geographical papers
* historical plaques and cairns
* local libraries

Suggested Activities with the Settlement Map of 1860

(with reference to current Ontario Road Map - MTC 416-248-3476)

* find all the place names indicated by dots on the map OR give the students a list of the places that are significant for your geographical area.
* find and label all the waterways as in the above item
* determine the current designation of the old roadways eg. Garafraxa Road is now Highway #6
* using the legend, determine the distance that the students and/or the settlers would travel to get from one place to another on the old roads
* even though there are no contour lines, determine the areas of high elevation in Southern Ontario by looking at the river sources.

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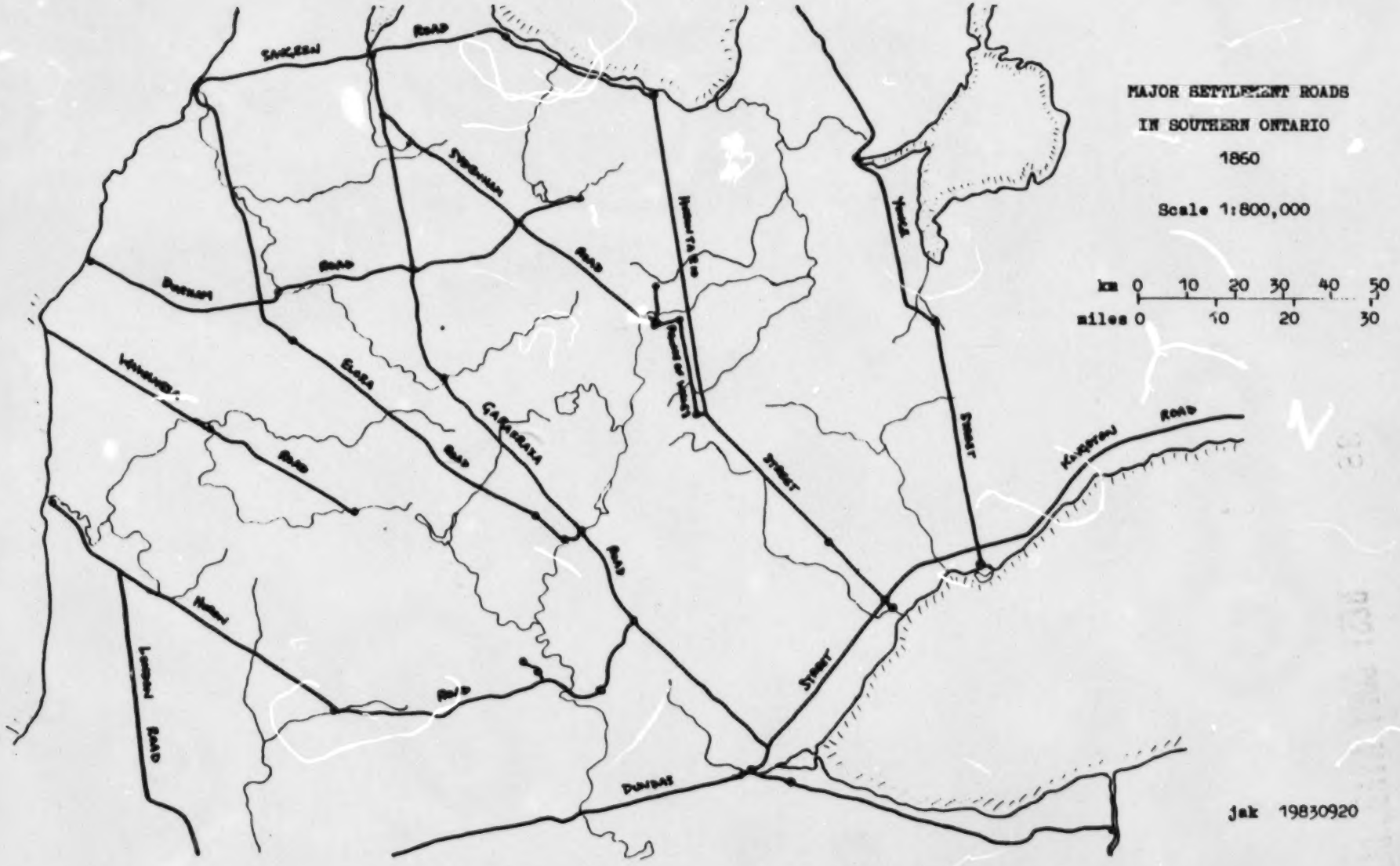
MAJOR SETTLEMENT ROADS
IN SOUTHERN ONTARIO
1860
Scale 1:800,000
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Interpretation was investigated from various points of view. Two programs, which were the practical side of interpretation, were presented by Mr. Leonard Cobb of Kodak Canada Limited, and Mr. Chris Bagley and staff from Ste. Marie Among the Hurons, Midland, Ontario.

Len Cobb's presentation on SLR cameras, film and related technologies was a clear, concise and precise demonstration of effective communication. He further polished his presentation with an exquisite slide-tape show, which kept the audience on the edge of their chairs.

Chris Bagley and staff from Ste. Marie presented their re-living history with a canoe trip from Quebec City to the Upper Canada mission at Ste. Marie. A most interesting and vibrant presentation.

Our thanks to Kodak Canada Limited, Toronto and Ste. Marie Among the Hurons, Midland for sharing with COEO their expertise.

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Printing & Set up
M & T Insta Print
Kitchener, Ontario